















Painted by George Barber.

Engraved by W. Miller.

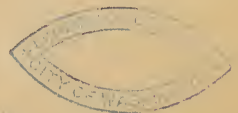
C. H. B. & Co. 17, Old Bailey.

ILLUSTRATIONS;  
LANDSCAPE,  
HISTORICAL, AND ANTIQUARIAN,  
TO  
THE POETICAL WORKS  
OF  
SIR WALTER SCOTT, BART.

*c Martin, John = ed.*

LONDON:  
CHARLES TILT, FLEET STREET;  
CHAPMAN AND HALL, STRAND; J. CUMMING, DUBLIN; JOHN MENZIES,  
EDINBURGH; T. WARDLE PHILADELPHIA; RITTNER  
AND GOUPIL, PARIS; ASHER, BERLIN.

*c 1834 =*



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## P R E F A C E.

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IN completion of the design originally contemplated, the following series of illustrations to the Poetical Works of Sir Walter Scott have been produced. It has been deemed advisable to depart in a slight degree from the plan pursued in the illustration of the Novels. In the present series have been introduced a few plates intended to convey some idea of the armour, furniture, and embellishments of the olden time;—and the attempt has been received with favour; indeed, such a result might have been fairly anticipated, now that so much attention is deservedly bestowed on the manners, customs, and edifices of our forefathers; and it would be doing injustice to a rising and meritorious artist, Mr. Nixon, not to acknowledge that he has displayed great taste and judgment in the execution of this portion of the Work.

The editor has again, as on a former occasion, to return the thanks of the proprietors to James Skene, Esq., for the liberal manner in which he placed his numerous and valuable sketches at their disposal; and it is matter of regret, that the necessarily limited number of illustrations

## PREFACE.

requisite for this series, as compared with the Prose Works, has not enabled them to avail themselves more extensively of his valuable assistance.

The editor would have preferred not alluding to the conduct of Mr. Turner in the progress of this Work; but it seems to him, that it would be unjust, both to the publisher as well as to himself, not to lay the following statement before the reader.—When the work was first projected, Mr. Turner was applied to for the aid of his distinguished talents; the application was refused, partly on the plea, that he must make all the drawings (which was objected to by the proprietors), and partly because he was making the designs for Mr. Cadell's edition of the Poetical Works. Upon this, it was determined to copy on a smaller scale two or three of the plates that were appropriate, which Mr. Turner had made for the Provincial Antiquities of Scotland; which had been purchased by Mr. Tilt;—and Mr. Turner, as well as Sir Walter Scott, who were partners in that work, received their proportion of this sale. This intention was communicated to Mr. Turner; the source from whence these subjects were derived was mentioned upon the plate; and when the first engraving was completed, in order to prevent Mr. Turner's reputation suffering any injury, the present writer called upon that gentleman, requesting his remarks, and proposed to pay him for his trouble in making them; after a few minutes' consideration this was declined.

Having thus acted with all possible courtesy to Mr.

## PREFACE.

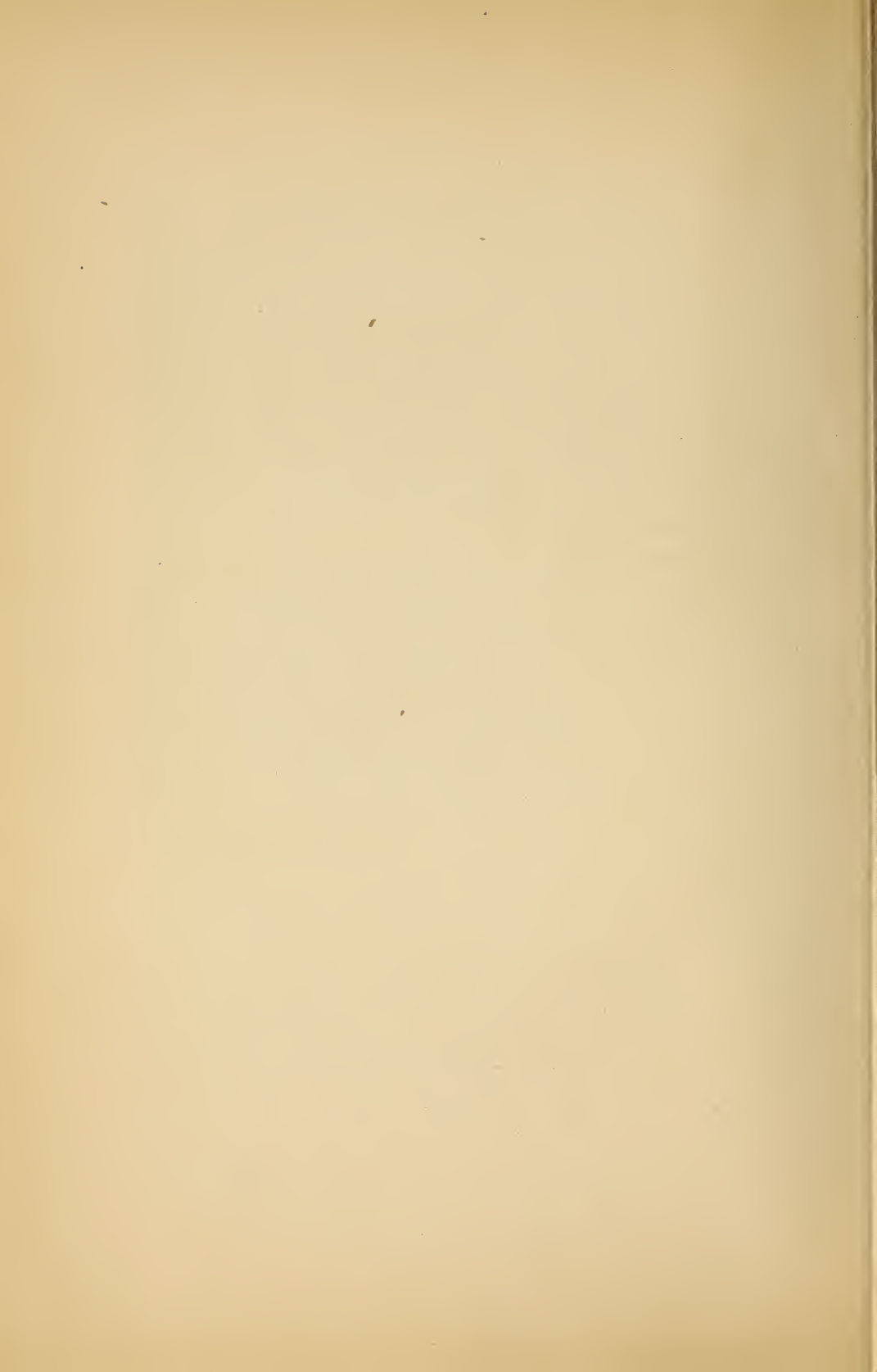
Turner, and with that consideration so justly due to his eminent talents, the plates were published. The steps taken by Mr. Turner on that occasion, are well known: of the propriety and delicacy of them, although the editor entertains a strong opinion, he declines adding any expression of it; and concludes by stating that the plates in question, with one exception, were engraved by an artist whose masterly execution of Mr. Turner's designs, in unquestionably the finest work amongst the number that have appeared from him, is the best test of the proprietors' wish to do him justice.

The Descriptions which accompany the Plates, have been in many cases taken from the work already alluded to, which was edited by Sir Walter Scott. For the admirable descriptions of Lord Marmion's Armour, James V., Ancient Furniture, Tomb of Rokeby, Ellen and Fitzjames, and De Argentine, the editor is indebted to Mr. Moule, whose readiness to oblige, is only equalled by his great knowledge of the subject he has illustrated.

JOHN MARTIN.

*London, May, 1834.*





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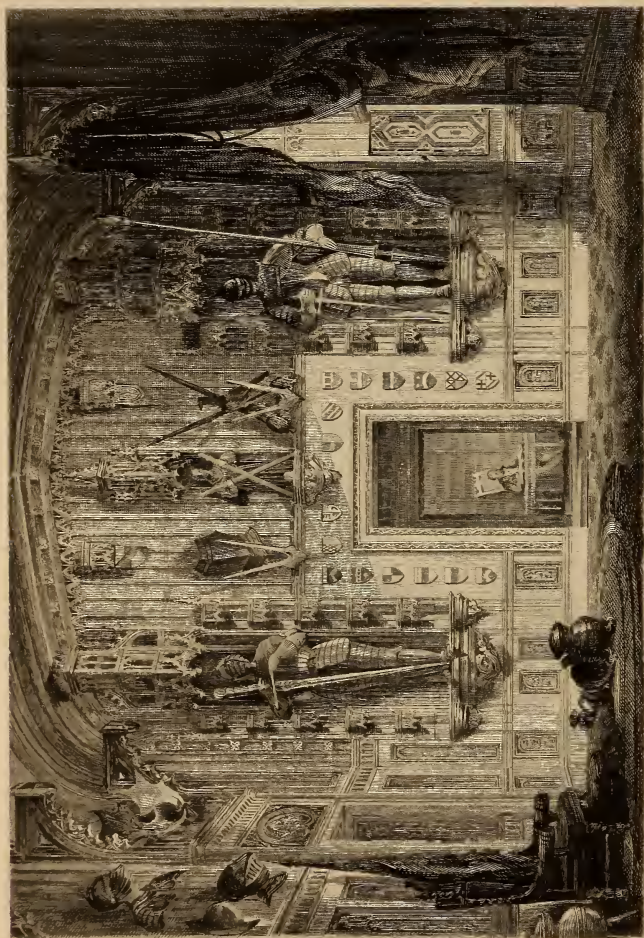
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THE HALL AT ABBOTS FORD.

London, Published by J. G. & J. S. 1841.

## HALL AT ABBOTSFORD.

Vol. i. p. 2.

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SIR WALTER SCOTT, in the decorations and the pleasure he derived from his house at Abbotsford, seems, in a considerable degree, to have resembled the accomplished owner of Strawberry Hill. Like the residence of that fascinating writer, originally the humble abode of the retired vender of toys, which became eventually the interesting memorial of its owner's taste; so Abbotsford arose, in a similar mode: and the humble residence which was on the estate when it first came into the possession of its highly gifted owner, was converted into the remarkable monument it now remains of his genius and taste.

The plan of the house was arranged by Mr. Atkinson, to which the exterior design was adapted by Mr. Blore, modified in some of its details by the insertion of fragments of sculpture, and remains of ancient architecture, collected by the owner from buildings of interest demolished during the creation of his own residence; of these, were portions of the Heart of Mid Lothian, which form an interesting though small feature of the house.

The exterior decorations were taken principally from Melrose, Roslyn, and Dryburgh; for which purpose an ingenious plasterer was constantly kept employed forming

## HALL AT ABBOTSFORD.

models from the ornaments of these buildings, and applying them to the ceilings, cornices, and other parts, where enrichment was required, with a degree of fancy and feeling highly illustrative of the mind of the owner of this extraordinary place.

The view here given, however, is that of the Hall only. From an account given by a visitor some few years ago, we have borrowed a few particulars of this part of the building. From the porchway, which is spacious and airy, open to the elements in front, and adorned with some enormous petrified stag horns, you enter by folding doors into the HALL. It is about forty feet long, by twenty in height and breadth: the walls are painted to resemble oak, admirably executed by Mr. Hay, of Edinburgh, who was much and deservedly employed by Sir Walter Scott, in the decorations of Abbotsford: some panelling from Dumfermline and other ancient Scottish buildings have been introduced in the walls. The roof is of the same material, and painted in a similar manner, and consists of a series of groined arches intersecting each other: in the centre is a series of shields richly blazoned, representing the pedigree of the poet. Amongst these armorial bearings are distinguished those of Ainslie, Kerr, Shaw, Swinton, Rutherford, Scott, Haliburton,\* and others. Round the door-way at the eastern end, which is seen in the present view, are the armorial bearings also of several of the friends and com-

\* In 1830, Sir Walter Scott printed thirty copies of Memorials of this Family, for private distribution.

#### HALL AT ABBOTSFORD.

panions of this eminent man. The hall leads to the study, as seen in the present view; and this study is connected with the library, rich in that class of books in which Sir Walter Scott took so much delight. At the intersections of each of the arches of the roof, are emblazoned the armorial bearings of the most renowned of the Border chieftains, many of whom have been celebrated in the works of Sir Walter Scott—Grahame, Kerrs of Cessford and Fernherst, Home, Turnbull, Rutherford, Armstrong, Bell, Irving, Johnston, Jardine, Halliday, and others: between the ribs is painted the following inscription:—

*These be the Coat Armouris of ye Clannis and Men of name  
quha keep it the Scottissh Marches in ye days of auld*

*They were worthie in thair tyme and in thair defens  
God thaim defendyt*

The floor of the hall is black and white marble from the Hebrides, wrought lozenge-wise. The walls are hung with arms and armour: two full suits of splendid steel occupy niches at the eastern end, as seen in the view; the one an English suit of the time of Henry V., and the other an Italian suit of later date. The massive keys of the Tolbooth; the gun and spleuchan, or purse of the renowned Rob Roy; the thummerkins, instruments of torture in use during the time of the Covenanters, form some of the curious reliques which are here arranged. The variety of cuirasses, black and white, plain and sculptured,



#### HALL AT ABBOTSFORD.

is very great; helmets, stirrups, and spurs, are in great profusion: there are swords of every order—from the enormous two-handed weapon, with which the Swiss peasants dared to withstand the Austrian chivalry, to the claymore of the rebellion of 1745, and the rapier of Dettingen. Among other trophies, are some Polish lances gathered on the field of Waterloo, and a complete suit of chain-mail from one of Tippoo's body guard of Seringapatam. A series of German executioners' swords, on the blades of which were the arms of Augsburg, and a legend which may be thus rendered:—

“ But when I strike to dust, from sleepless grave  
Sweet Jesu stoop, a sin stained soul to save.”

From the centre is suspended a chandelier of modern construction, but arranged to harmonize with the rest of the ornaments of the hall. Antique chairs and tables are dispersed about the room; and amongst other curiosities is an ancient Roman camp-kettle, purchased by Sir Walter at a sale, at a price which appeared very extravagant to an old woman who happened to be present, “ What wull the Shirra gie next, if he gie sa muckle for an auld kail pat?”

It may not be irrelevant to mention, that the design for the monument to be erected in Edinburgh, to the memory of their highly-gifted countryman, has been entrusted to Mr. Roberts, the painter of the picture from which our subject has been engraved: we do not doubt that it will be worthy his acknowledged taste in this department.





Engraved by J. Green

Printed by J. Green, from a drawing by J. Green

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Printed by J. Green, from a drawing by J. Green

## THRIEVE CASTLE.

“ Adieu ! my Castle of the Thrieve.”

*Minstrelsy*, vol. ii. p. 142.

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THIS fortress is situated in the Stewartry of Kirkcudbright, upon an island several acres in extent, formed by the river Dee. The walls are very thick and strong, and bear the marks of great antiquity. It was a royal castle ; but the keeping of it, agreeable to the feudal practice, was granted by charter, or sometimes by a more temporary and precarious right, to different powerful families, together with lands for their good service in maintaining and defending the place. This office of heritable keeper remained with the Nitheisdale family, chief of the Maxwells, till their forfeiture in 1715. The garrison seems to have been victualled upon feudal principles ; for each parish in the Stewartry was burthened with the yearly payment of a larder mart cow, *i. e.* a cow fit for being killed and salted at Martinmas, for winter provisions. The right of levying these cattle was retained by the Nitheisdale family, when they sold the estate in 1704, and they did not cease to exercise it till their attainder.

This castle consists of a large square tower, built with a small slate-like stone, surrounded at a small distance by an envelope, with four round towers ; it had also a strong gate ; the curtains of the envelope were primed with guns.

#### THRIVE CASTLE.

There was, it is said, a more ancient fortress, belonging to the old lords or petty kings of Galloway. Tradition says it obtained the appellation of Thrieve's Castle, that is, the castle of the Rive, from one of the lords of Galloway of that family, who resided here; and from his depredations and extortions was called the Rive; others derive it from the word *Reeve*, as being a contraction of the Reeve's Castle.

Upon the ruin of the house of Douglas, and the annexation of the lordship of Galloway to the crown of Scotland in 1455, this castle remained in the king's hands, who appointed captains for the keeping thereof, as occasion required. Among other persons who held the office of keeper, was Patrick, Earl of Bothwell, one of the chief insurgents who deprived James III. of his life and crown.

During the troubles under Charles I. it was held for the king by the Earl of Nithesdale, who garrisoned and victualled it at his own expense. Thrieve was the last of the fortresses which held out for the house of Douglas, after their grand rebellion in 1553. In this castle William, Earl of Douglas, in the middle of the fifteenth century, hung the sheriff of Galloway.







THE MOUNTAINS OF SWITZERLAND. A View from the Valley of Cham, Switzerland. Engraved by J. G. Thompson.

# BLACKHOLETS POWER

THE MOUNTAINS OF SWITZERLAND. A View from the Valley of Cham, Switzerland. Engraved by J. G. Thompson.

## BLACKHOUSE TOWER.

“Scene of the Douglas Tragedy.”

*Minstrelsy*, vol. iii. p. 3.

THE farm of Blackhouse, in Selkirkshire, is said to have been the scene of this melancholy event. There are the remains of a very ancient tower, adjacent to the farmhouse, in a wild and solitary glen, upon a torrent named Douglas-burn, which joins the Yarrow, after passing a craggy rock called the Douglas-craig. This wild scene, now a part of the Traquair estate, formed one of the most ancient possessions of the renowned family of Douglas; for Sir John Douglas, eldest son of William, the first Lord Douglas, is said to have sat, as baronial Lord of Douglas-burn, during his father's life-time, in a parliament of Malcolm Canmore, held at Forfar.

The tower appears to have been square, with a circular turret at one angle, for carrying up the staircase, and for flanking the entrance. It is said to have derived its name of Blackhouse from the complexion of the Lords of Douglas, whose swarthy hue was a family attribute. But when the high mountains, by which it is enclosed, were covered with heather, which was the case till of late years, Blackhouse must also have merited its appellation from the appearance of the scenery.

Hume, of Godscroft, the historian of the house of Douglas, says, “The Lord of Liddesdale being at his pastime, hunting in Attrick Forrest, is beset by William Earle of Douglas, and such as hee had ordained for that purpose, and there assailed, wounded, and slain, beside Galsewood, in the year 1353; upon a jealousie that the

## BLACKHOUSE TOWER.

earle had conceived of him with his lady, as the report goeth, for so sayes the old song:

“ The Countesse of Douglas, out of her Boure she came,  
And loudly there that she did call;  
It is for the Lord of Liddesdale,  
That I let these teares downe fall.”

This Lord Douglas is styled by the historian, “ the flowre of chivalrie,” who deeply regrets that he had not been free from so foul a blot. Chalmers,\* however, attributes the murder of the knight of Liddesdale to a different motive than jealousy; he says, “ The chief of the Douglasses ordered William, the knight of Liddesdale, to be slain in 1353, as he was enjoying the sports of the chase in Galswood. *William's Cross* marks the spot where feudal policy perpetrated his odious purpose. The body of the knight, who had been often overpowered, but never conquered, was carried to Linden Kirk for a night, and thence was conveyed to Melros Abbey, for his lasting repose. That one Douglas should slay another Douglas, is such an act, that Godscroft, the apologist for all the deeds of all the Douglasses, knows not how to extenuate, or explain, without the aid of amatory fiction; while the odious passions of envy, interest, and ambition, were the true motives in the flinty heart of the principal assassin, who was too powerful for punishment at such a moment, when England desired tranquillity, and Scotland was ruled by a regency. No Countess of Douglas then existed.”

\* Caledonia, vol. ii.



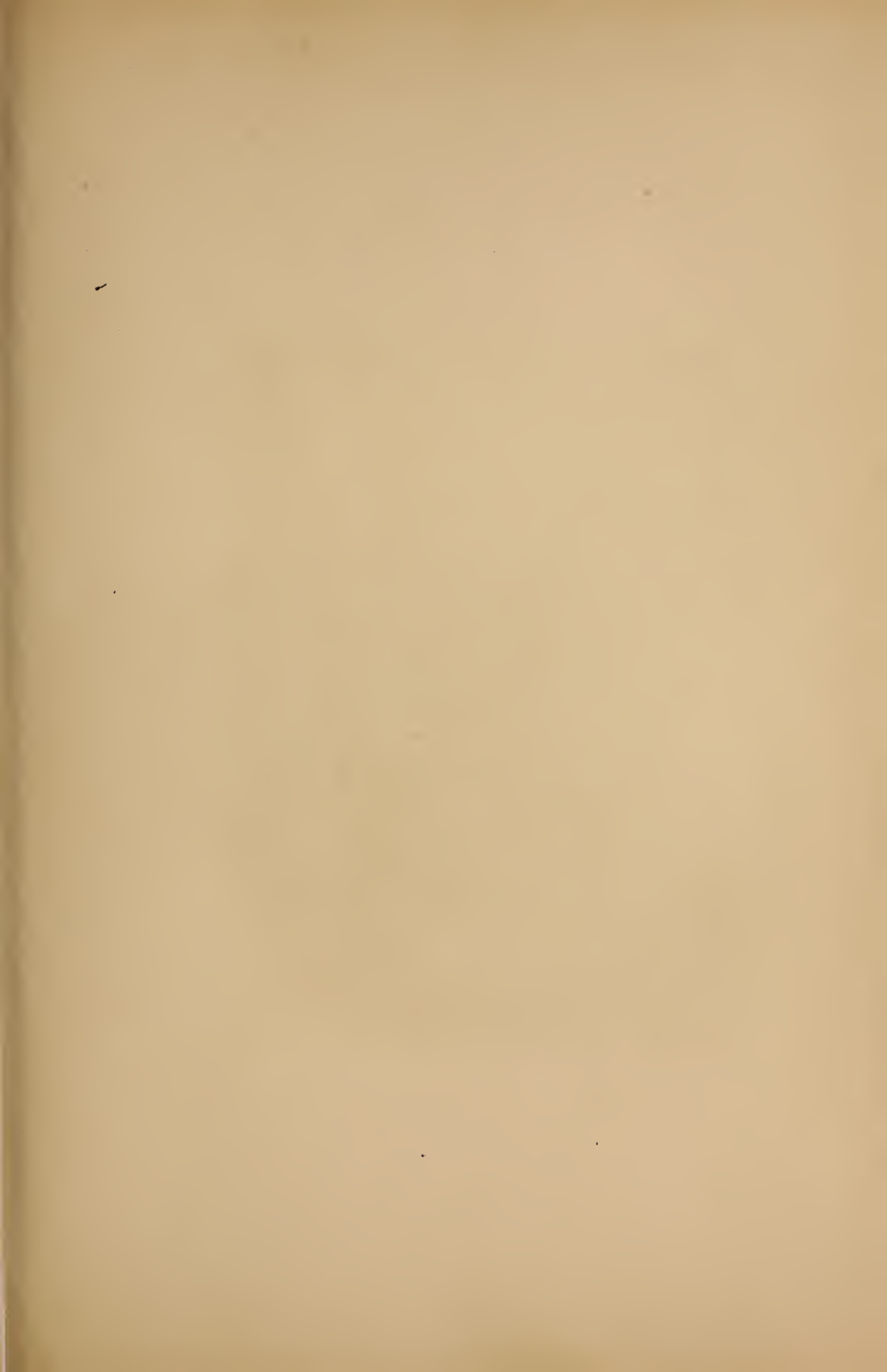


#### GREY MARE'S TAIL.

four hundred yards. There is a small island in it, where the eagles rear their young in great security.

“ There eagles scream from shore to shore ;  
Down all the rocks the torrents roar ;  
O'er the black waves incessant driven,  
Dark mists infest the summer heaven ;  
Through the rude barriers of the lake,  
Away its hurrying waters break,  
Faster and whiter, dash and curl,  
Till down yon dark abyss they hurl.  
Rises the fog-smoke white as snow,  
Thunders the viewless stream below.”

*The Grey Mare's Tail begins to grow*, is a phrase applied pretty generally, by the inhabitants of the north, to the appearance of the waters on the heights after a heavy rain.





Engraved by W. D. Cooper

*Hudley-Barne*

## HEXELCLEUGH.

“ True Thomas lay in Huntlie bank ;  
A ferlie he spied wi' his ee,  
And there he saw a ladye bright,  
Come riding down by the Eildon tree.”

*Minstrelsy*, vol. iv. p. 117.

---

HUNTLY BANK, and the adjacent scenery, form now a portion of the domain of Abbotsford. The interesting portrait of Sir Walter Scott, painted by Edwin Landseer, R.A., in 1833, will be fresh in the memory of our readers. The scenery, which the artist has there introduced, is taken from this spot.

Earlstoun, the present name of the parish in which the Rhymer resided, is plainly a modern corruption of the celebrated appellation of *Ersildoun*, most probably derived from the Cambro British *Arcwl-dun*, signifying the Prospect Hill. Its corrupted name of Earlstoun is attributed, by popular tradition, to the supposition that the Earls of March had of old resided here. But though these earls do not seem ever to have had a residence at this place, they were undoubtedly the principal proprietors of Ersildoun. These opulent barons appear to have granted various portions of their domain of Ersildoun to several tenants in fee. The most remarkable of all those tenants was Thomas the

#### HEXELCLEUGH.

Rhymer, the earliest poet of Scotland, who flourished here during the latter half of the thirteenth century. Popular tradition states that he lived in a tower at the west end of the village, the ruins of which may be still seen by willing eyes. A stone, which is built into the front wall of the church, bears this inscription:—

“ Auld Rhymer’s race  
Lies in this place.”







Engraved by F. L. Lloyd.

THE TEMPLE OF THE GODS.

THE TEMPLE.

THE TEMPLE OF THE GODS.

## RHYMER'S TOWER.

“I was at Erceldoune,  
With Tomas spak Y there ;  
Ther herd Y rede in rounne,  
Who Tristrem gat and bare.”

*Sir Tristrem*, Fytte i, vol. v. p. 139.

---

ERCELDOUNE, as before mentioned, is a village in the county of Berwick, situated upon the river Leader, about two miles above its junction with the Tweed. It appears that this small village was once a place of some importance, and at least occasionally honoured with the royal residence. In a tower at the western extremity of this village, the ruins of which are still shewn, after the lapse of seven centuries, dwelt Thomas of Erceldoune, the earliest Scottish poet, whose real name is supposed to have been Thomas Learmonth: he flourished in the reign of Alexander III. According to popular tradition, Thomas the Rhymer derived his prophetic powers from his intercourse with the Queen of Fairy.

“The fairy ring-dance now round Eildon-tree  
Moves to wild strains of elfin minstrelsy :  
On glancing step appears the fairy queen ;  
The printed grass beneath, springs soft and green ;  
While hand in hand she leads the frolic round,  
The dinning tabor shakes the charmed ground ;

#### RHYMER'S TOWER.

Or graceful mounted on her palfrey gray,  
In robes that glisten like the sun in May;  
With hawk and hound she leads the moonlight ranks  
Of knights and dames to Huntley's ferny banks,  
Where Rymour, long of yore, the nymph embraced,—  
The first of men unearthly lips to taste."

By this rash proceeding, however, he consigned himself entirely to her power, and was conducted by a very perilous route to Fairy-land, where she instructed him in all the mysteries of learning, past, present, and to come; fraught with which, at the end of seven years, he returned to Erceldoune, and astonished everybody with his sagacity. At the end of seven years he again disappeared, and is supposed to have returned to Fairy-land. Tradition further relates, that a shepherd was once conducted into the interior recesses of Eildon-hill, by a venerable personage, whom he discovered to be the famous Rhymer, and who shewed him an immense number of steeds in their caparisons, and at the bridle of each a knight sleeping, in sable armour, with a sword and bugle-horn at his side. These, he was told, were the host of King Arthur, waiting till the appointed return of that monarch from Fairy-land.

The death of Alexander the Third, King of Scotland, is said to have been foretold by Thomas the Rhymer. The monarch being delayed in crossing the Forth at Queen's Ferry until day-light was gone, and the night being dark, was advised by his attendants to spend it at Inverkeithing; but, rejecting their counsel, he pushed on with all the

#### RHYMER'S TOWER.

speed he could, to Kinghorn; when he was near the west end of that town, his horse tumbling in the sand, he fell, and his neck being dislocated by the fall, he expired. The Rhymer was then residing at the Castle of Dunbar, with the Earl of March.\*

On the day of Alexander's death, the Earl of March asked whether any extraordinary event would happen next day? "To-morrow," answered Thomas, "will be heard the most vehement wind that ever was known in Scotland." When the news of the king's death arrived; "That," said Thomas, "was the wind of which I spake."†

\* Ford. Scot. Chron. lib. 10. c. 43.

† Haile's Annals.

## DUCHESS OF MONMOUTH.

“For she had known adversity,  
Though born in such a high degree;  
In pride of power, in beauty’s bloom,  
Had wept o’er Monmouth’s bloody tomb.”  
*Lay of the Last Minstrel*, canto i. vol. vi. p. 46.

---

ANNE, Duchess of Buccleuch and Monmouth, was the widow of the unfortunate James, Duke of Monmouth, who was beheaded in 1685; she was the second daughter of Walter, first Earl of Buccleuch, so created in 1619, and afterwards extended, by a subsequent patent, to heirs female: his son, the second earl, died in 1651; and his sister Mary, who was married at the early age of eleven, to Walter Scott, son of Sir Gideon Scott, of Harden, died in two years afterwards; Anne, her sister, was married to the Duke of Monmouth\* on the 20th of April, 1663. The duchess was a distinguished protectress of poetical merit, and evinced her discriminating taste by early selecting Dryden as the object of her patronage: she is alluded to by this eminent poet in his poem of Absalom and Achitophel,

\* In allusion to this marriage perhaps, the motto of this eminent family is *Amo*; the war cry of the Scotts, however, is *Alemoor*, the usual place of rendezvous of the whole clan.





*Anne Duchess of Monmouth.*

Engraved by J. G. Kneller. The Duke of Monmouth.



DUCHESS OF MONMOUTH.

where, in allusion to the Duke of Monmouth's career, he says,

“He made the charming Annabel his bride.”

She cultivated the friendship of the Duke of York, and established an intimacy between him and her husband. Sir Walter Scott, in a note on this poem in his edition of Dryden's Works, says, “Her turn of mind and her aversion to her husband's political intrigues, lead one to imagine, that Dryden sketched out her character under that of Marmoutiere in the ‘Duke of Guise,’ whose expostulations with her lover apply exactly to the situation of the noble pair.”

“When every hour I see you court the crowd;  
When with the shouts of the rebellious rabble,  
I see you borne on shoulders to cabals;  
Where, with the traitorous council of sixteen  
You sit, and plot the royal Henry's death.”

The avowed infidelity of the duke is said to have been resented by her in an unfeeling manner when he was on the point of paying the penalty of his rebellion. Burnet\* says, “that her resentment for his course of life with the Lady Wentworth, wrought so much on her, that she seemed not to have any tenderness left that became her sex and his present circumstances; for though he desired

\* History of his Own Times, vol. iii. p. 50.

#### DUCHESS OF MONMOUTH.

to speak privately with her, she would have witnesses to hear all that passed—and they parted very coldly.” This statement of the bishop’s has been contradicted, from a manuscript in the possession of the noble family of Buccleuch; printed in the appendix to Rose’s Remarks on Mr. Fox’s History. In the interview which took place in the Tower, she is stated to have said, “that if in any thing she had failed of the duty, zeal, and obedience that became her as a wife, she humbly begged the favour to disclaim it, and she would fall down on her knees and beg his pardon for it.” To which moving discourse he answered, “That she had always shewn herself a very kind, loving, and dutiful wife toward him, and he had nothing imaginable to charge her with, either against her virtue and duty to him, her steady loyalty and affection to the late king, or kindness and affection towards his children.”

She survived the melancholy catastrophe of her husband’s death many years; and built the princely palace of Dalkeith about the commencement of the last century. She had two sons by the Duke of Monmouth; one of whom carried on the line of Buccleuch, and the other was created Earl of Deloraine. The Duchess remarried, in 1688, Charles, third Baron Cornwallis. She died in 1732, at her house in Pall Mall, and her remains were deposited in the church of Dalkeith.







THE MOUNTAIN TOWNSHIP

2000 THE MOUNTAIN TOWNSHIP

London, Published by W. H. W. del. 1854

## BRANKSOME TOWER.

“ The feast was over in Branksome Tower.”

*Lay of the Last Minstrel*, canto i. vol. vi. p. 49.

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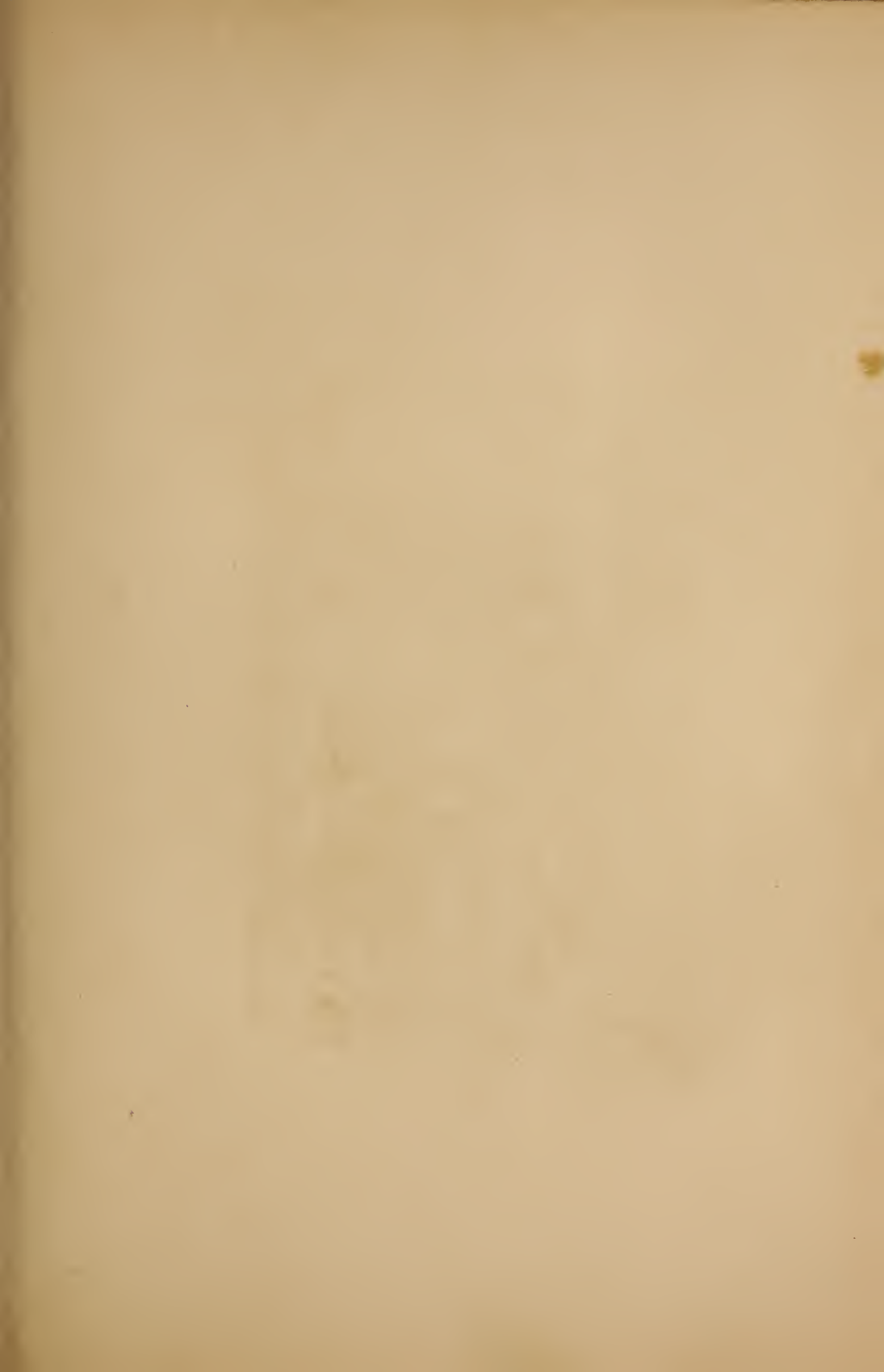
THIS ancient seat of the noble family of Buccleuch, is thus described by Sir Walter Scott, in the notes to this poem.

In the reign of James I., Sir William Scott of Buccleuch, chief of the clan bearing that name, exchanged with Sir Thomas Inglis of Manor, the estate of Murdiestone, in Lancashire, for one half of the Barony of Branksome lying upon the Teviot, about three miles above Hawick. Branksome Castle continued long to be the principal seat of this noble family. It has since been the residence of the commissioners, or chamberlains of the family. From the various alterations which the building has undergone, it is not only greatly restricted in its dimensions, but retains little of the castellated form, if we except one square tower of massy thickness, the only part of the original building which now remains.

The extent of the ancient edifice can still be traced by some vestiges of its foundation, and its strength is obvious from the situation, on a steep bank surrounded by the Teviot, and flanked by a deep ravine, formed by a precipitous brook. It was anciently surrounded by wood, as appears from the survey of Roxburghshire.

## BRANKSOME TOWER.

Branksome was also celebrated of yore for the charms of a bonny lass, whose beauty has become proverbial in Scotland. She dwelt not, however, in the castle of Sir Walter Scott's Witch Lady, but in the alehouse of the adjacent hamlet, which was kept by her mother. A young officer of some rank, of the name of Maitland, happened to be quartered in the vicinity, saw, loved, and married the bonny lass of Branksome. So strange was such an alliance deemed in those days, that the old mother, under whose auspices it was performed (her nick-name was Jean the Ranter) did not escape the imputation of witchcraft. Upon this incident, which happened probably about the middle of the seventeenth century, was made a ballad, which is still in existence.





Engraved by John Cleghorn.



## THE HALL AT BRANKSOME.

“Nine-and-twenty knights of fame,  
Hung their shields in Branksome Hall.”

*Lay of the Last Minstrel*, canto i. vol. vi. p. 51.

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IN the illustration of this subject,—the festive hall of the Lord of Brankholm in Teviotdale as it existed in the middle of the sixteenth century,—the painter has faithfully embodied the very lively colouring and accurate detail exhibited in this beautiful poem of Sir Walter Scott, who, “enamoured of the lofty visions of chivalry,” possessed all the qualifications essential to his object, and gave the effect of reality to every scene he delineated. His minute description of this antique residence of a Border chieftain, is in itself a most perfect picture, and not less exact than his masterly sketch of the customs and manners of the Scottish Borderers in the same poem.

No manor house in former times was complete without its Hall, for which one general plan was adopted in the internal arrangement; but although corresponding with each other in similarity of design, these rooms varied considerably in their minuter parts, as well as in the degree of enrichment bestowed upon their construction.

## THE HALL AT BRANKSOME.

The early style of domestic architecture, embracing so many beautiful forms, is now regarded as a fashionable innovation with reference to the Greek colonnades and porticos, which, unsuitable as they were to the English climate, superseded the magnificent and picturesque buildings of our ancestors. This ancient style can now, however, only be adopted on the exterior; modern ideas of convenience and refinement require an almost total change in the plan and disposition of all the principal rooms.

The position of the hall, in the baronial mansions of early date, was in the very heart or centre of the building, dividing the lord's apartments from the domestic offices, under the immediate control of the steward, butler, &c.; and the high table, as it was usually called, was uniformly placed at the upper end of the hall, on the *haut pas*, or dais, a part of the floor elevated by three steps at least. This table was always reserved for the lord and his family, with all their visitors of rank.

Upon the sides of the festive hall were separate tables and benches for the cadets of the family, the household, and dependents, at which

“ Steward and squire, with needful haste,  
Marshall'd the rank of every guest.”

These tables, composed of thick oaken boards laid upon trestles, long continued in use in all the houses upon the Borders, where feudal manners prevailed till the latest period.

## THE HALL AT BRANKSOME.

In the very centre of this room, the largest in the mansion, was the fire-hearth, placed immediately beneath a louvre, or open turret in the roof, by which the smoke escaped. Around the walls, on every side, were deeply sunk panels of oak, plain and substantial, corresponding with the massive simplicity of a Border residence, and without, as the old writers on these subjects express it, *too great curious works of entail,\* and busie moulding.†* So that it might readily be inferred, from the rudeness of the workmanship, that the carver and joiner employed were one and the same person.

At the lower end of the dining hall, where the screen to the pantry and cellar doors stood, was also a gallery for the minstrel, a never failing attendant on every festival of the year.

“ There would he sing achievements high,  
And circumstance of chivalry.”

The birth-day odes, now abolished, presented the last trace of the actual employment of a pensioned poet; but in former times, when “the minstrel’s art was honoured by all that was distinguished in rank or in genius,” like the improvisatore of modern Italy—

\* This term *entail*, derived from the Italian *intaglio*, was much used by our ancient artists for fine and delicate carvings. The artists of those days used to leave that department of their labour to be paid for according to the time it took in execution, and the degree of delicacy which their employers chose to pay for.

† *Stow’s Annals*, p. 481.

THE HALL AT BRANKSOME.

“He poured to lord and lady gay,  
The unpremeditated lay.”

The coat of arms, and favourite devices of the chieftain, gracefully disposed, and exhibiting the workmanship of a skilful herald, were almost the only ornaments of the hall; excepting, perhaps, might sometimes be found,

On the walls old portraiture  
Of horsemen, hawks, and hounds.  
*Chaucer's Dreame.*

The larger kind of hounds, such as are reposing in the foreground of the picture before us, were called Alaunts;\* animals, to which the author of *The Master of the Game* has devoted a whole chapter, in a definition of their character and different kinds. Chaucer, in his “Knight’s Tale,” describing the great King of Thrace, drew his picture from an old English Baron, and says,

About his char there wenten white alauns,  
Twenty and mo, as grete as any stere,  
To huntun at the leon, or the dere,  
And folowed him with mosel fast y bound,  
Collared with gold, and terrets filed round.

\* It has been doubted, by antiquaries of sound judgment, whether the Alaunt was really the mastiff or the greyhound, (*gazelhound* was its ancient name), which was bred originally from the wolf-dog, and was “wild in his aspect, erect in his ears, and shaggy in his coat;”—an old version of Chaucer seems to incline to the latter opinion.

THE HALL AT BRANKSOME.

As the chase was the honourable occupation of an age in which military prowess was deemed the principal, and indeed only object of gentlemanly emulation, every baronial mansion had its great hall hung round with numerous hunting implements, large brazen hunting horns, and boar spears; these, together with targets, and the branching antlers of the hart, stag, or buck, formed the appropriate garniture of the walls.\* Of the Scott family, in particular, it is said in an old poem,

“Their crest, supporters, and hunting horn,  
Show their beginning from hunting came:”

The existence of clans under separate chiefs, was not one of the least remarkable circumstances in the political condition of the Scottish nation, and indicates clearly the origin of many of their peculiar sentiments and customs. The

“Ten bráce and more of greyhounds, snowy fair,  
And tall as stags, ran loose, and cours’d around his chair,  
A match for hares in flight, in grappling for the bear;  
With golden muzzles all their mouths were bound,‡  
And collars of the same their necks surround.”

\* That a buck’s head was considered an appropriate ornament to a house, and an acceptable present, appears in the following extract from a letter, printed in “Lodge’s Illustrations of History:” In 1594, Roger Manners, writing to the Earl of Shrewsbury, says, “Mr. Bucknall thanketh your lordship for the stagges hedd (which he is contented shal be placed on his hedd, whensoever he doth marry), in the mean tyme he wol place it, not in the stable, but upon the entry of his house, instede of a porter, and so he sayth it shal be a monument.”—Vol. iii. p. 69.



#### THE HALL AT BRANKSOME.

natural division of this romantic country into straths or narrow secluded valleys, separated from one another by high mountains, and the inhabitants being seldom on good terms with their neighbours, gave rise as a matter of necessity to various communities, amongst which persons of superior property or talent, and successful in combat, naturally became, like the ancient barons of Buccleuch, respective chiefs of a particular clan.

Every district, as well as Teviot-dale and Ettrick-dale, formerly assumed the appearance of an independent state, and the clans, defended by their native barriers and military disposition, did not always quietly submit to the authority of government, even under their early sovereigns,

“ While Ettrick boasts the line of Scott,”

is a line of the poet marking the insulated state of society which formerly prevailed. At this time, with a very limited admission of strangers in the valleys, intermarriages and consanguinity were the natural consequences ; most of the members of each clan, being of the same kin, bore the same name with their feudal chief, and to all he stood in the several relations of landlord, leader, and judge.

The assembled guests at the manor-house in the sixteenth century, when

“ Nine and twenty knights of fame  
Hung their shields in Branksome Hall,”

were all of one family, descended from younger brothers, or

THE HALL AT BRANKSOME.

united by distant relationship to Scott of Buccleuch, the lord of Branhholm, chief of the clan bearing the same name, his vassals and kinsmen.

“The Scotts they rade, the Scotts they ran,  
Sae starkly and sa steadilie,  
And aye the ower word o’ the thrang,  
Was ‘Rise for Branksome readilie.’ ”

In a history of Scottish surnames by William Buchanan of Auchmar, is mentioned a striking instance of this family assemblage. The author relates, that the Buchanans, stewards of the ancient Earls of Lennox, had a considerable estate in the district situated on the banks of Loch Lomond. The family became so numerous in its cadets, and the chief’s seat was at the same time so centrically placed with regard to the respective residences of the various branches of it, that the Laird of Buchanan could, upon any summer’s day, summon no less than fifty of his own name to his house, all of whom might conveniently return to their homes the same night; the most distant seat of any of the clan not being above ten miles from Buchanan-Place in Stirlingshire, a mansion which has been considerably enlarged, and is now the principal residence of his Grace the Duke of Montrose, K.G.

The paternal coat of arms of the family of Scott, of which the poet himself was not an unworthy member, and those of its more distant branches, are all heraldically blazoned according to the ancient Scottish practice of differ-

#### THE HALL AT BRANKSOME.

encing the arms of descendants of the same family by peculiar marks of cadency, (on which subject Nisbet has written a little treatise), or by variations of the original shield ; a method that is generally found to have reference to the particular line of ancestry claimed by the cadet, or junior branch of a noble stem.

Besides the necessary distinction observed in the heraldic emblazonments of the Scotts, fanciful mottos were used by each branch of a family, analogous to that of the chieftain. *Amo*, the motto borne by Scott of Buccleuch, was seemingly adopted to convey a principle of unity, and was strengthened in the motto of another Scott, which exhibited an expression of eternal amity: *Nescit Amor finis*, "Love knows no end." The words *Amore Patriæ*, used by one of the cadets of the family, explain at once the motive which held the clan together. *Pacem Amo*, when borne by a Scott, seems to indicate a love of quiet hardly reconcileable with the known pursuits of a borderer's life. The same sentiment of amity is continued in the motto of another cadet, *Amo Probos*, "I love the virtuous;" and carried on, with an affected disdain of hereditary descent, in the motto, *Fortior Origine Virtus*, implying "a love of virtue before lineage." A sentiment worthy of the heroic days of Greece. It would be tedious to enumerate the mottos of the numerous branches of the family of Scott, who all fought under the same standard, "in the old Border day," and which were chosen with a view to preserve the distinction necessary to be observed amongst so many members of the same clan.

THE HALL AT BRANKSOME.

*Best riding by Moonlight*, the motto of Scott of Howpasley, is said to have been an allusion to the crescents on their shield ; and the words *Tenebris Lux*, a scriptural sentence, may have had reference in the mind of the bearer to "the Beacon blaze of war." There are other mottos which indicate the caution mingled with valour to be observed, either in the field, or when engaged in a nocturnal raid. Scott of Harden, the direct ancestor of the poet, bore *Watch Weel* ; and another branch, Scott of Thirlestane, the truly chivalrous words, *Ready, aye Ready* ; while one, without doubting his own prowess, bore an inspiring text of promise, *Me fortem reddit Deus*, "God renders me brave." The last it will be necessary to mention, implies a meritorious adherence to justice, *In recto Decus*, "there is honour in upright conduct."

"Motto," says Nisbet, that great authority for Scottish heraldry, "is an Italian word signifying the sentence which gentlemen carry in a scroll under, or above, their arms. It is likewise latinized *dictum*, a saying whence comes the old word *Ditton*, used in our books of blazonry. Camden, the English herald, uses the word *inscriptio* ; and some call it *epigraph*, because mottos often consist of many words, composing proverbs, witty and religious sentences, relative to, and explanatory of the arms of the owners, and may be used by any person who has right to carry arms.

"Sometimes," says Sir George Mackenzie, another writer of great repute on Scottish heraldry, "the motto has reference to the supporters of the arms, as in the instance of

#### THE HALL AT BRANKSOME.

Buccleuch, which are two ladies in rich and antique apparel, with their locks falling over their shoulders, The word here is *Amo*, and was assumed by a predecessor of the noble family when he obtained his first estate, by marrying the rich heiress of Murdistone." The learned knight continues his observations on this subject by stating, that it is common "to bear either the name of the family who meet, or the name of the place at which they are accustomed to meet. The motto, or war-cry," he says, "was proclaimed everywhere by a person who carried a cross of wood burning, or the fiery cross, by which, and the war-cry, all the cadets of the family were advertised to meet at the ordinary place. Of old, all of a family dwelt in a neighbourhood; and these 'words,' he concludes, are decided marks of antiquity, and not allowed to any but chiefs of clans, who had many followers, vassals, and dependants, and in effect they were useless to all others."

This very circumstance in the gathering of the clans is introduced by Sir Walter Scott, in the poem of "the Lady of the Lake." The consecrated wooden cross is represented as circulated with incredible celerity, "from crag to crag the signal flew," through the whole territory of the chieftain; and the eager fidelity with which it was obeyed, is told with great spirit and felicity.

The halls of ancient baronial mansions, which are now found enriched with curiously carved furniture, were not, all of them at least, formerly so well provided. It is remarked by Mr. Surtees, that an observable circumstance



#### THE HALL AT BRANKSOME.

in old testamentary dispositions, is the extreme paucity of rich furniture, or of articles of the precious metals, either for use or ornament. While the castles of the greater barons blazed with plate and jewellery, the middling gentry seem to have scarcely possessed furniture for one state room, and a few personal and hereditary trinkets. A red bed, and a single suit of tapestry hangings, descended from generation to generation. The gold chain, the signet, and seal of arms, were for the heir, whilst to the younger children a few silver spoons are esteemed a considerable legacy.

The great hall of Richard Fermor, merchant of the staple, in 1540, was very scantily furnished. It contained only a piece of tapestry hanging at the high dais, three tables with forms and tressels mortized in the ground, and a hawk's perch. This gentleman raised a noble fortune, and lived at Easton Neston, in Northamptonshire. He was arrested for relieving traitorous persons, for which he afterwards lost his estate. The inventory of his goods is in the British Museum.

## MELROSE.

"If thou wouldst view fair Melrose aright,  
Go visit it by the pale moonlight;  
For the gay beams of lightsome day,  
Gild but to flout the ruins grey.  
When the broken arches are black in night,  
And each shafted oriel glimmers white;  
When the cold light's uncertain shower  
Streams on the ruin'd central tower;  
When buttress and buttress, alternately,  
Seem framed of ebon and ivory;  
When silver edges the imagery,  
And the scrolls that teach thee to live and die."

*Lay of the Last Minstrel*, canto ii. vol. vi. p. 73.

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THIS is one of the largest and most magnificent buildings in the kingdom of Scotland. Its remains consist principally of some fragments of the cloisters, which are richly ornamented: in the nave divine service is still performed. It affords specimens of ecclesiastical architecture of the most exquisite beauty; the roof of the chancel remains, and is supported by clustered pillars, the capitals and bases of which are ornamented with sculptured foliage, most delicately executed. It was founded by King David the First, in 1136, who dedicated it to the Virgin Mary, and endowed it with extensive privileges, and very ample revenues: the monks were of the Cistercian order, brought from the



W. P. M. A. N.

NELROSE

LEMAN, G. L. B. R. C.



celebrated Abbey of Rivaulx, in Yorkshire ; it was the mother church of all establishments of that order in Scotland. The church is built in the form of St. John's Cross ; the dimensions of what is yet remaining being two hundred and fifty-eight feet in length, one hundred and thirty-seven feet in breadth, and the circumference about nine hundred and forty-three feet. The style of architecture does not accord with the early date usually assigned to it : but it is of a later period, and in all probability belongs to the fourteenth century. It suffered dreadfully in the fierce Border contests between England and Scotland ; and in the civil wars Cromwell bombarded it from the Gatton-side hills.

Alexander the Second, king of Scotland, is said to lie buried below the high altar, and an inscription once pointed out his tomb. On the south side of the altar is a marble, which is conjectured to have been erected to Waldevus, the second abbot, who was canonized. Many of the noble line of Douglas also lie here ; among whom is James, the son of William, Earl of Douglas, who was slain at the battle of *Otterburn*. In the Chapter-house are deposited the remains of many other men eminent in the early history of Scotland.

On the south east of this church are a great many carvings of musicians, admirably executed, with much variety in their countenances, accompanied with their various instruments ; also of nuns with their veils, some of them richly dressed.

The abbots of St. Mary had such extensive jurisdiction, and the privilege of girth and sanctuary interfered so much





A.E. Chalon, R.A.

Jr. Thomson

*Margaret?*

London, Published 1855, by Charles Tilt, Fleet Street.



## MARGARET.

*Lay of the Last Minstrel*, vol. vi. p. 89.

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“AND she, when love, scarce told, scarce hid,  
Lent to her cheek a livelier red;  
When the half sigh her swelling breast  
Against the silken ribbon prest;  
When her blue eyes the secret told,  
Though shaded by her locks of gold:—  
Where would you find the peerless fair,  
With Margaret of Branksome might compare!

“Far more fair Margaret loved and bless’d  
The hour of silence and of rest.  
On the high turret sitting lone,  
She waked at times the lute’s soft tone;  
Touched a wild note, and all between  
Thought of her bower of hawthorns green.  
Her golden hair stream’d free from band,  
Her fair cheek rested on her hand,  
Her blue eyes sought the west afar,  
For lovers love the western star.”

## ROSLIN.

“It glared on Roslin’s castled rock.”

*Lay of the Last Minstrel*, canto vi. vol vi. p. 207.

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ROSLIN is scarcely more fortunate in its own scenery, than in the romantic and classical vicinage of Hawthornden. The narrow glen, which connects these celebrated spots, is one of those beautiful and sequestered valleys which so often occur in Scotland, and generally, where they are least to be expected from the appearance of the general landscape. It often happens, that amid an open and comparatively unpicturesque country, where there is little to interest the traveller, he is conducted by the course of some fairy stream into a dell, abounding with all the romantic varieties of cliff, and copsewood, and waterfall, through which the brook has found itself a more wild and pleasing course than along the surface of the more level ground.

The Vale of Roslin is precisely of this description. You may in many places, approach its very verge without being aware of its existence ; and on the other hand, when you have descended into its recesses, you seem to be in a primitive wilderness. The cliffs which arise on either side of the dell are pleasingly varied, and present themselves to



DESIGNED BY J. M. W. TURNER, R.C.

ENGRAVED BY J. H. COLE

*Berlin and Hawthornden*



#### ROSLIN.

the spectator as the shattered ruins of some ancient building, of which some parts still stand firm in all their former strength, while others, broken and shattered, impend over and threaten the spectator. The copsewood with which they are clothed, wherever the roots can find room or subsistence among the chasms of the rocks, adds inexpressible beauty to the scene, especially in spring, when the green leaves are in all their first tenderness of colouring ; and in autumn, when they have received the gorgeous but melancholy tints, which betoken their approaching fall. It is only to be regretted that few of these beautiful trees have been permitted to grow to full size.

But Roslin, and its adjacent scenery, have other associations dear to the antiquary and the historian, which may fairly entitle it to precedence over every other Scottish scene of the same kind. Nearly opposite the castle, is Hawthornden, once the residence of Drummond the poet, and historian of Scotland ; and here he entertained for some time Ben Jonson as his guest, who is reported to have walked from London to enjoy his society, and to view the beautiful scenery which surrounded his dwelling. The mouldering ruins of the castle, with its tremendous triple tier of vaults, were long the abode of the proud family of St. Clair, whose titles at one period of their history would have wearied a herald, yet who were, perhaps,

“——not so wealthy as any English yeoman.”

It is uncertain at what period this castle was first erected ;



ROSLIN.

nor is the name of the founder much better known ; but William St. Clair, the architect of the beautiful chapel, resided here in great state. In 1544, it was nearly demolished by the English troops sent by King Henry the Eighth, under the command of the Earl of Hertford : it was surrendered to General Monk during the civil wars, and a local insurrection which broke out in 1681, subjected it to further injury. Roslin gives the title of Earl to its present possessor, the son of the celebrated Lord Loughborough, in whose person the earldom was first created.

Roslin is a spot celebrated in Scotch song ; the beautiful melody of Roslin Castle is well known :

“ While Roslin castle heard the swain  
And echoed back the cheerful strain.”—

And another of our poets, thus describes beauties which surround it ;

“ Ewes and lambs on braes ran bleeting,  
Linties sang on ilka tree ;  
Frae the Wast, the sun near setting,  
Flamed on Roslin’s towers sae hie :  
Roslin’s towers and braes so bonny,  
Craigs and waters, woods and glen ;  
Roslin’s banks, unpeered by ony,  
Save the Muse’s Hawthornden.”

*Macnìel.*



會館其其那



Engraved by J. H. Johnson.

Engraved by J. H. Johnson.

## WHITBY.

“ —High Whitby’s cloister’d pile.”

*Marmion*, canto ii. vol. vii. p. 93.

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THE Abbey of Whitby, in the archdeaconry of Cleaveland, on the coast of Yorkshire, was founded A.D. 657, and was raised by Oswy, king of Northumberland, in gratitude to heaven for a victory he obtained over Penda, king of Mercia. It contained both monks and nuns, of the Benedictine order; but, contrary to the usual regulation of such foundations, the abbess was superior to the abbot. This monastery, which was destroyed by the Danes on one of their incursions into this island, was rebuilt by Sir William de Percy, in the reign of the Conqueror 1074, for Benedictine monks, and by him dedicated to St. Peter and St. Hildo; but it did not assume the dignity of an abbey until the time of William Percy, a descendant of the founder, and third prior of Whitby. At the dissolution of the monasteries, in 1541, it was surrendered to the king by Henry de Vall, the last abbot. There were then no nuns, nor had there been, for a long time previous to its dissolution.

“ Thus fell,” says the historian of Whitby, “ the monks

#### WHITBY ABBEY.

and their possessions, a prey to the lust, avarice, and tyranny of Henry VIII. Yet what seems most to be lamented is, the destruction that was then made among those venerable piles and noble structures that were the glory and ornament of our nation, and would still have continued so, if they had been left untouched by sacrilegious hands. Among others, Whitby Abbey, after being plundered of the wood, the timber, and lead on its roof, as also of its bells, and every thing else belonging thereto that could be sold, was left standing with its stone walls, a mere skeleton of what it had formerly been, to crumble away by degrees into dust, or to form a heap of rubbish, which might barely shew passengers in future ages that there Whitby Abbey formerly stood. Some part of the lead was used for the roof of the church of St. Mary. The Abbey bells were put on board ship to be conveyed to London ; but tradition states, that within a mile of the harbour the vessel sank, and that the bells are now remaining there. The stained glass windows were undisturbed, but time and petty plundering by visitors have entirely dispersed them."

The length of the church is two hundred and twenty-two feet, in breadth fifty-six feet ; the nave thirty feet, the aisles thirteen feet each ; the walls are sixty feet high ; and the height of the tower was a hundred and twenty feet. From its elevated situation this tower became a most useful sea-mark on this very dangerous coast ; and formed, at the same time, a very interesting and conspicuous feature in the romantic scenery of this district. On the 25th of



WHITBY.

August, 1830, this venerable and striking object yielded to the ravages of time, and the attacks to which it had been exposed for so many ages. For some years previous, it had exhibited symptoms of decay; and it is deeply to be regretted that no efforts were made to preserve an object, which, independent of the veneration due to it as a monument of our ancestors' splendid spirit in building, was of high importance to the mariner. The cliff, upon which this remarkable object stood, was nearly two hundred feet above low-water mark. Camden, and other ancient writers, mention it as an established fact, that the wild geese, which are here very common, were unable to fly over the abbey and its environs, and that in attempting it they suddenly fell to the ground. This he proceeds to reason upon, and supposes to arise from some antipathy, or hidden quality, in the earth. It is, however, certain that St. Hilda and her monastery have lost their attractive powers; all sorts of birds now flying over with impunity.

## CRICHTOUN CASTLE.

“ At length up that wild dale they wind,  
Where Crichtoun Castle crowns the bank.”

*Marmion*, canto iv. vol. vii. p. 197.

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THE Castle of Crichton is situated on the banks of the Tyne, there an inconsiderable stream, ten miles south of Edinburgh. It was built at different periods, and forms one large square pile of irregular height, inclosing an inner court. It is situated upon a sharp angle of the almost precipitous bank, which is the boundary of the dale. The lofty, massive, and solid architecture impresses the spectator with an emotion rather of awe than beauty; yet the interior is far from presenting architectural details unworthy of observation. It consists of a stately quadrangle, surrounded by buildings of various ages and distinct characters, in which may be traced something of the change of possessors which this castle has undergone.

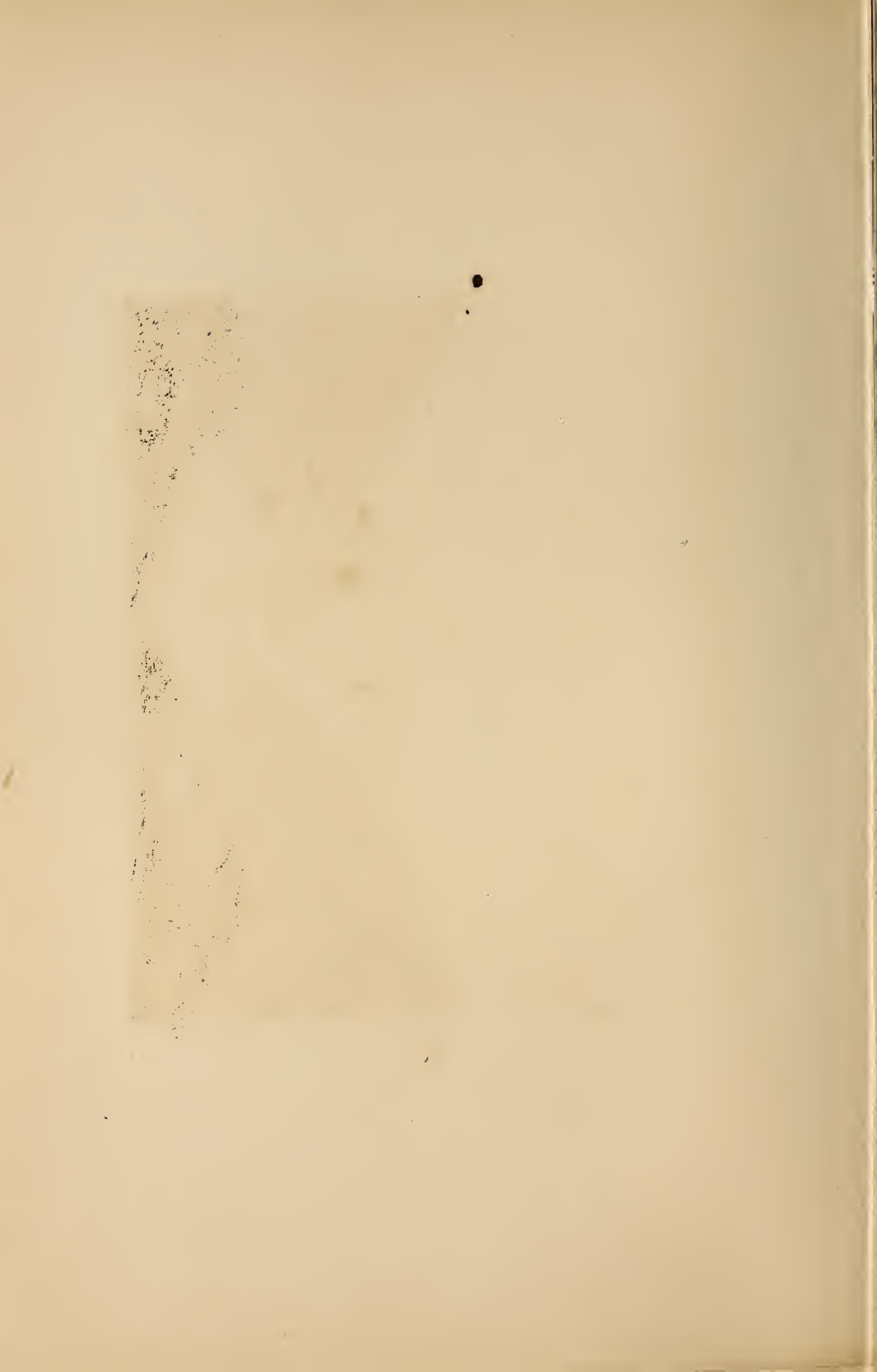
In the north-west angle of the quadrangle, is a small keep, or Donjon-tower, which seems to have been the habitation of the Crichtons, in their earlier days. The style of building on the north-western angle, indicates its erection before the rest of the castle; its antiquity, therefore, will probably draw back to the fourteenth century.



Edinburgh. View of the Castle of Edinburgh, from the Rock of Arthur.

# CHURCHES OF SCOTLAND

Edinburgh: Printed by J. Ballantyne, 1825.



#### CRICHTON CASTLE.

It is not so easy to assign a precise date to other parts of the castle—

“ The towers in different ages rose,”—

but the eastern side is the most modern, as well as the most beautiful, and offers an example of splendid architecture, very unusual in Scottish castles. The inner front rises above a piazza running the whole length of the front, the pillars of which have their capitals richly decorated with anchors entwined with cables. This favourite ornament inclines us to refer the building to one of the Earls of Bothwell, who were high-admirals of Scotland; and we are disposed to assign the work to the splendour of Earl Patrick, whose taste for magnificence was very great. Above the portico, the stones of the whole front are cut into diamond facets, the angular projections of which produce a variety of light and shade, and give a varied, rich, and beautiful effect to the building. The interior corresponds to the external elegance of the structure. The first floor seems to have been occupied by a magnificent gallery, or banqueting room, well lighted, and running the whole length of the front; to which access was formerly given by a stately staircase, now entirely demolished. The soffets of this staircase have been ornamented with cordage and rosettes, carved in freestone. The plainer and less interesting parts of the castle contain such a variety of halls and chambers, as shew the power of the baron, and the number of his followers. The kitchen, which is in the north-eastern angle of the castle, corresponds in gloomy



## CRICHTON CASTLE.

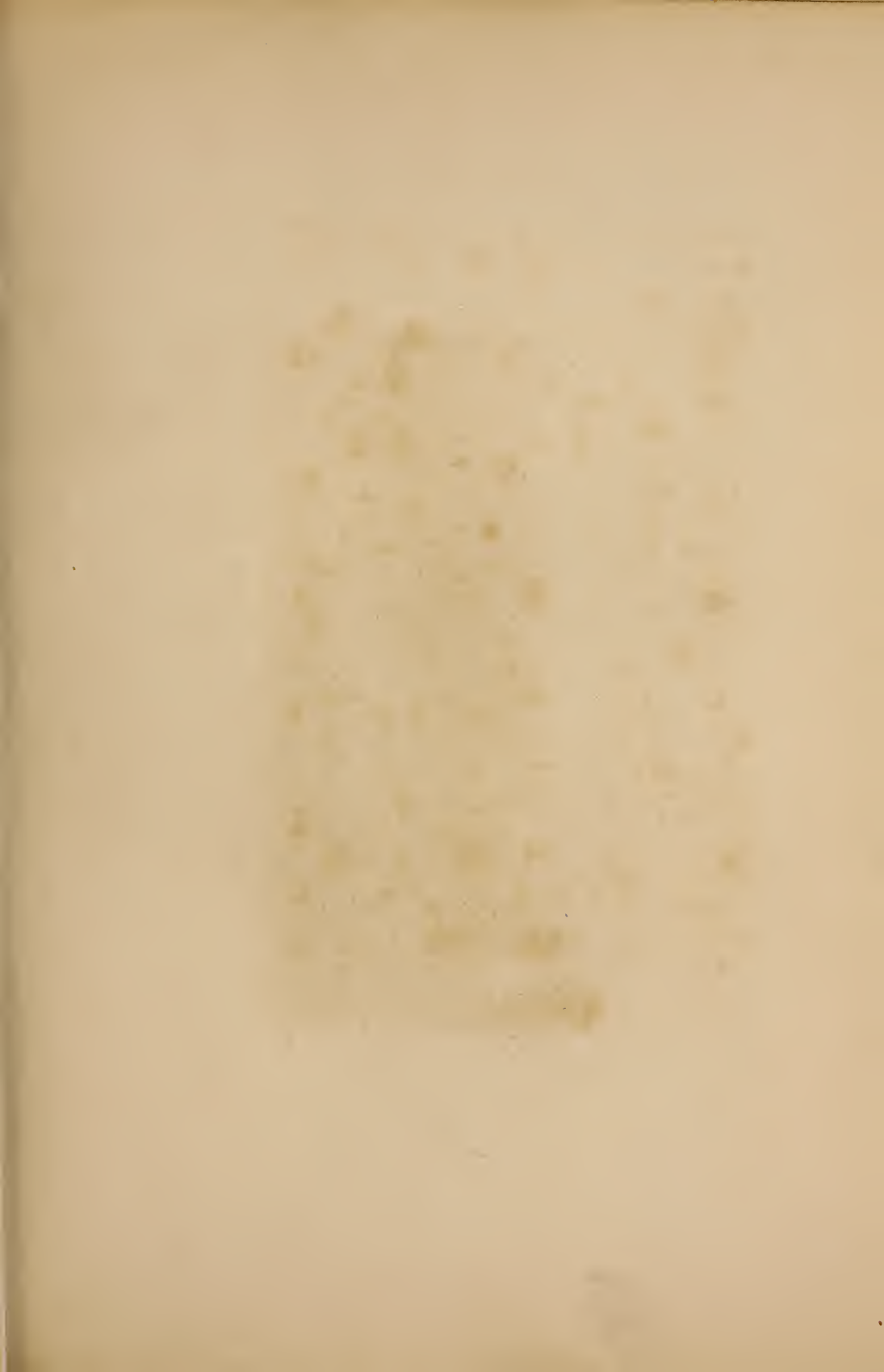
magnitude to the rest of the building. In a large stone chimney in one of the apartments, a flat arch is formed of freestone very ingeniously dovetailed into each other.

We must not omit to mention the dungeon—a horrible vault, only accessible by a square hole in the roof, through which captives were lowered into this den of darkness and oblivion.

“ And shuddering, still we may explore,  
Where oft whilom were captives pent,  
The darkness of thy Massy More.”

The family of Crichton was ancient and honorable, but remained long among the rank of lesser barons, and owed its great rise to the genius and talent of an individual statesman, distinguished for policy and intrigue beyond what is usual in a dark age. The name being territorial, and derived from the neighbouring village, seems to have been assumed about the period when surnames became common in Scotland. A William de Crichton occurs in the Lennox Chartulary,\* about 1240. The history of this distinguished family is most interesting; and has been very amply dilated upon by Sir Walter Scott, in his account of this fortress, in the *Provincial Antiquities of Scotland*.

\* This Chartulary forms one of the republications of that spirited association, the Maitland Club of Glasgow.





THE RURAL SCENE

THE RURAL SCENE

London, Published 1855, by Charles W. Dyer & Sons.

## LINLITHGOW.

“Of all the palaces so fair,  
Built for the royal dwelling,  
In Scotland, far beyond compare  
Linlithgow is excelling.”

*Marmion*, canto iv. vol. vii. p. 202.

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THE town of Linlithgow, distinguished by the combined strength and beauty of its situation, must have been early selected as a royal residence. The castle is only mentioned as being a peel, a pile; that is, an embattled tower surrounded by an outwork. In 1300, it was rebuilt or repaired by Edward I., and used as one of the citadels by which he hoped to maintain his usurped dominion in Scotland. It is described by Barbour as “meikle and stark, and stuffed weel.” Piers Luband, a Gascoigne knight, was appointed the keeper until the autumn of 1313, when the Scots recovered possession of the castle. The means by which they did this has been detailed by Sir Walter Scott.\* The ancient castle was destroyed by fire in 1414; but the palace arose from its ashes with greater splendour than before; for the family of Stuart, unhappy in so many respects, were all of them fortunate in their taste for the

\* Provincial Antiquities of Scotland. Vol. ii.

## LINLITHGOW.

fine arts, and particularly for that of architecture. James the Fourth, as splendid as gallant, seems to have founded the most magnificent part of Linlithgow palace, together with the noble entrance betwixt two flanking towers, bearing on rich entablatures the royal arms of Scotland, with the collar of the Order of the Thistle, Garter, and Saint Michael.

James V. was much attached to Linlithgow, and added to the palace both the chapel and parliament-hall, the last of which is peculiarly striking. So that when he brought his bride Mary of Guise there, amid the festivities which accompanied their wedding, she might have more reasons than mere complaisance for highly commending the edifice, and saying, that she never saw a more princely palace. It was long her residence, and that of her royal husband: Queen Mary was born here.

James VI. loved the royal residence at Linlithgow, and completed the original plan of the palace, closing the great square by a stately range of apartments of great architectural beauty. He also erected a magnificent fountain in the palace-yard, now in ruins, as are all the buildings around. Another grotesque Gothic fountain adorns the street of the town, which, with the number of fine springs, leads to the popular rhyme,

“Linlithgow for wells,  
Stirling for bells.”

When the sceptre parted from Scotland, Oblivion sat down



## LINLITHGOW.

in the halls of Linlithgow, but her absolute desolation was reserved for the memorable era of 1745-6. About the middle of January in that year, General Hawley marched at the head of a strong army, to raise the siege of Stirling. On the night of the 17th, he returned to Linlithgow, with all the marks of a defeat, and his disordered troops were quartered in the palace, and the great fires which they made on the hearths were such as to endanger the safety of the building; in fact, soon after their departure, the palace caught fire, and the ruins alone remain to shew its former splendour. The situation is eminently beautiful. It stands on a promontory of some elevation, which advances almost into the midst of the lake. The form is that of a square court, composed of buildings four stories high, with towers at the angles. The fronts within the square, and the windows, are highly ornamented, and the size of the rooms, as well as the width and character of the staircases are upon a magnificent scale. One banquet room is ninety-four feet long, thirty feet wide, and thirty-three feet high, with a gallery for music. The king's wardrobe, or dressing room, looking to the west, projects over the walls so as to have a delightful prospect on three sides, and is one of the most enviable boudoirs ever seen.

There were two main entrances to the palace: that from the south ascends rather steeply from the town, and passes through a striking Gothic archway, flanked by two round towers. The portal has been richly adorned by sculpture.

The other grand entrance is from the eastward; the

## LINLITHGOW.

gateway is at some height from the foundation of the wall, and opposite to it are the remains of a *perron*, or *ramp* of mason work, which those who desired to enter must have ascended by steps.

The narrow escape which this ancient pile had of being converted into a receptacle for prisoners during the late war, has been narrated by Sir Walter Scott, in a note to the new edition of *Waverley*, who adds,—“in taking leave of this subject we may use the words of old Sir David of the Mount :

Farewell, Lithgow, whose palace of plesaunce,  
Might be a pattern in Portugal or France.”





Drawn by W. Doolittle

Engraved by W. Doolittle

THE KNIGHT OF THE WHITE HORSE  
 AND THE KNIGHT OF THE RED CROSS OF FERROUS  
 AND THE KNIGHT OF THE ORDER OF THE GARTER  
 AND THE KNIGHT OF THE ORDER OF THE BATH

THE KNIGHT OF THE WHITE HORSE

LORD MARMION'S ARMOUR,  
AND THE HERALDRY OF THE HEROES OF FLODDEN.

“And as the ancient art could stain  
Achievements in the storied pane ;  
Irregularly traced and planned,  
But yet so glowing and so grand.”

*Marmion*, canto v. vol. vii. p. 236.

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ALTHOUGH the hero of Sir Walter Scott's poem is a fictitious personage, the circumstances of the story of “Marmion” are purely historical, and refer to the events which occurred at the beginning of the martial reign of Henry VIII.; a time when all taste for social enjoyments had been depressed by the long continuance of the civil wars, in which so many gay and gallant nobles had perished.

Armour was then very generally worn, either fluted or plain, and specimens of both kinds are found in great abundance in the splendid collections that have been formed in various parts of the kingdom. A very fine and rich suit of armour, which, undoubtedly, belonged to King Henry himself, is preserved in the Tower of London, and may be truly deemed the greatest curiosity in that ample depository.

Fashions of armour arose in Italy and Germany, and were



#### LORD MARMION'S ARMOUR.

slow in finding their way into England, so as to become general, but the beautiful fluted armour, invented in Germany, was at this time common. The suit of King Henry VIII., in the Horse Armoury, is plain, but is entirely covered with very curious engravings, exhibiting a striking picture of the superstitious feelings of the times, which conceived a man's body to be doubly protected when not only sheathed in tempered steel, but overspread with legends of favourite saints ! On the king's breast-plate is the heroic figure of St. George, the patron of England, and of the Order of the Garter ; on the back plate of the same suit is engraved St. Barbara, who is known by the tower, which has become her symbol.

The mottos upon every piece of the armour are exceedingly quaint and appropriate. *Non utitur aculeo Rex*, implying that a thrust of the king's spear is rather more than the sting of a bee, is as frequently repeated upon this singularly curious suit as the royal motto, *Dieu et mon Droit*, assumed originally by King Edward IV. as a means of perpetuating his signal victory over the Lancastrian party, in the decisive battle of Mortimer's Cross.

Almost all the breast-plates of this period have a globose form, with a slight edge in the centre, which is called *the tapul* ; this was an old fashion revived, but is the distinguishing criterion of the date of the armour. A complete suit of plate then worn, consisted of pauldrons, or shoulder pieces, brassarts and vambraces, as well as cuisses and solerets ; and a knight, when armed *cap-a-pie*, must have

LORD MARMION'S ARMOUR.

required a smith to assist him in his attire; the camp occasionally rang with the noise of

“The armourers accomplishing the knights,  
With busy hammers closing rivets up.”

The distinguishing crest on the top of the helmet usually consisted of stiff leather, wood, or some substance that could be easily fashioned into shape, but was at the same time light to the wearer. The first of the Scottish kings, who is found represented on his great seal with a crest, is Alexander III. in 1249, coeval with Henry III. of England; this, however, is only composed of feathers originally borne as a means of distinction—a circumstance alluded to by Sir Walter Scott, as

“The plumed crests of chieftains brave.”

King James I. of Scotland, who was educated in the court of Henry V. of England, is represented with a lion on his bascinet, for a crest: it was this object that rendered the commander known in the heat of battle. Here, in the poem, its use is clearly defined—

“Amid the scene of tumult high,  
They saw Lord Marmion's falcon fly.”

In the shield of his hero it has been objected to Sir Walter Scott, that he has committed an error in heraldry. The falcon of Marmion is said to have

“Soared sable in an azure field.” Canto i.

## LORD MARMION'S ARMOUR.

According to a popular poet in the reign of Charles I.

“Metal on metal is false heraldry ;  
And yet the known Godfrey of Bouloign's coat  
Shines in exception to the herald's vote.”—*Cleveland.*

Many ancient coats of arms, besides that of Jerusalem, exhibit a deviation from the canons of the heralds, and hence Sir Walter Scott's supposed mistake may be justified by undoubted precedents, and the nicer critics in heraldry can be refuted from their own precious volumes.

The battle-axe, a most formidable weapon, was used by persons of distinction at this period; and it is recorded that the king's battle-axe, together with his helmet, gauntlets, and crest, were amongst the offerings at the high altar in the ceremony of the funeral of Henry VII. at Westminster.

In the early part of his reign, when Henry VIII. was in the bloom of youth and health, he was so extremely desirous of promoting martial exercises amongst the younger courtiers, that his majesty caused a place to be prepared in Greenwich Park, for the queen and ladies of the court to see a fight with battle-axes. In this encounter the king personally engaged and fought with a German named Giot, who was remarkable for bodily strength, and was so formidable an opponent, that he struck Sir Edward Howard to the ground.\*

The mallets, or mazuelles of steel, also appear to have been very tremendous instruments in the hands of strong active men, such as wielded them in Flodden Field; these

\* Hollingshed.

LORD MARMION'S ARMOUR.

are particularly mentioned in a cotemporary poem on that battle—

Two Scotch earls of an ancient race,  
One Crawford called, the other Montrose,  
Led twelve thousand Scotchmen strong,  
And manfully met with their foes,  
With leaden mells, and lances long.

Muratori, the celebrated Italian antiquary, relates, that in a close conflict of cavalry, it became exceedingly difficult to overthrow, or even wound powerful men in armour, sitting on horseback. Their persons being enveloped in hauberks, helmets, and other iron coverings, completely eluded the power of swords, darts, arrows, and such like weapons. For this reason, it was necessary to strike men so defended with iron maces, or else to turn the attack on the horses, when by making the charger fall, they might seize the rider, or if he tumbled on the ground, the weight of his armour rendered him unable to contend longer with any effect. “*Alle Cinghie*,” or *to the girths*, was the captain’s cry when he wished his men to stab them, and the horses were immediately pierced with lances, swords, or any other sharp weapons.\*

The partizan was introduced in the reign of Henry VIII. Its blade is much broader than that of the ancient pike, and differed from it by having that part next the staff formed in the manner of a crescent. This weapon is still carried by the king’s yeomen of the guard; a body of men originally raised by Henry VII., and usually considered as the very

\* Antiq. Med. Ævi. Dissert. 26.

#### LORD MARMION'S ARMOUR.

first formation of a regular standing military force in England. Amongst Hollar's engravings are several designs by Hans Holbein, for sword and dagger hilts, made for King Henry VIII., which are very elegantly enriched with arabesque work, &c.; the dagger for the king is particularly splendid; but the sword and dagger in the annexed engraving are faithful representations of the actual weapons belonging to King James IV. of Scotland, now preserved in the Herald's College, London. The king met his fate, at the same time that

“The crest of the noble, the plume of the knight  
Were trampled and lost in the dark Flodden fight.”

This Battle is universally described by historians as rashly undertaken, unfortunately conducted, and fatally terminated. The English monarch received intelligence of the battle of Flodden Field, when encamped before the city of Tournay in Flanders, and it appears that the deceased King James's armour was presented as a trophy to Henry's queen, Katherine of Arragon. When at Woburn Abbey, and on her way to the shrine of Our Lady of Walsingham, the queen wrote to Henry VIII. the letter which is now preserved in the British Museum. Its style and language is simple and pathetic:—“My Lord Howard hath sent me, a letter open, to your Grace, by the which ye shall see at length, the grete victory that our Lord hath sent your subjects, in your absence.”—“For hastiness of Rouge Croix I could not send your Grace the piece of the King of Scot's cote which



#### LORD MARMION'S ARMOUR.

John Glyn now bringeth. In this, your Grace shall see how I can kepe my promise, sending you for your banners a king's cote. I thought to send himself to you, but our English men's hearts would not suffer it. It should have been better for him to have been in peace than have this rewarde."

The body of King James IV. found on the day following the battle, after being recognised by Lord Dacre and others, was conveyed to Berwick. It was taken thence to Newcastle-on-Tyne, and from the latter place was brought to London. The body of the king was afterwards actually presented to Queen Katherine, at Richmond, and by her order, was royally interred in the monastery at West Shene. It is also stated, that when the priory was dissolved in the reign of Edward VI., the coffin of the king was taken up. Stowe, in his *Annals*, says, "I have beene shewed the same body, as was affirmed, lapped in lead, thrown into a waste room, amongst old timber, stone, and other rubble." Other historians of London say that some workmen wantonly cut the head off the body, and that it was brought by a young glazier to Queen Elizabeth, who was struck with its sweetness arising from the cerement. The man kept it for some time at his house in Wood-street, Cheapside, London, and at length delivered it to the sexton of St. Ann's Church, in the same street, who deposited it amongst the bones in the charnel-house.

The large armorial hall-window in the back ground of this picture, is a representation of one of the most beautiful

#### LORD MARMION'S ARMOUR.

features in the architectural decorations of the Tudor period. It is filled with heraldic emblazonments commemorative of the principal events recorded in the poem of Marmion; and bears, in diagonal lines, the word, *flodden*, frequently repeated. Sentences so disposed are the usual accompaniments to the full quartered escutcheons which are found displayed within broad banded wreaths of rich foliage, ornamented at intervals in congenial style. Correct heraldical designs are yet to be attained by the modern school of glass painters; the "storied windows richly dight" of the poet, seem quite beyond their comprehension. Such gorgeous glazing is only now to be met with in the superb mansions of our old nobility, where the eye of the prying antiquary alone discovers its beauty. He never ceases to admire the splendid effect produced by the ruby and emerald tints of the early painters

"And as the ancient art could stain  
Achievements on the storied pane,"

carefully notes the quaint devices and heraldic badges of remote ancestry which he finds depicted. The arms in the head of the first bay, or division, of the window before us, are those of King Henry VIII., who bore on his shield, *Azure*, three fleurs de lis *or*, for France, as descended from the heiress of that kingdom, and quartered with *gules*, three lions passant guardant *or*, for England, within the garter, and regally crowned. Immediately beneath this escutcheon, is the arms of Thomas Howard, Earl of

#### LORD MARMION'S ARMOUR.

Surrey, K. G., commander of the vanguard of the army at Flodden Field, and son and heir of John Duke of Norfolk, *Gules*, on a bend between six cross croslets fitchy *argent*, an escutcheon; *or* charged with a demi-lion within a double tressure counterflory, with an arrow through the mouth, of the first, for Howard; quartered with *gules*, three lions passant guardant *or*, over all a label of five points *argent*, for Brotherton. Chequée *or* and *azure*, for Warren, and *gules*, a lion rampant *argent*, for Mowbray. The shield on the bend, in the paternal arms of this nobleman, is an augmentation of the original coat of Howard expressly granted to him in remembrance of the victory gained over the Scots at Flodden.

In the lowest compartment of the painted window are the arms of Sir John Stanley, which are blazoned *argent*, on a bend *azure*, three stags' heads cabossed *or*. The heads of deer are borne by the Stanley family as hereditary foresters of Wirral in Cheshire, and were adopted by them instead of their paternal coat of Audley, which was originally their name. In the head of the second bay of the armorial window are the arms of King James IV. *Or*, a lion rampant within a double tressure counterflory *gules*, encircled by a riband charged with the motto of the Order of the Thistle, and surmounted by the crown of Scotland.

A single line of Sir Walter Scott has expressed this armorial bearing on the herald's tabard:

"The ruddy lion rampt in gold."

#### LORD MARMION'S ARMOUR.

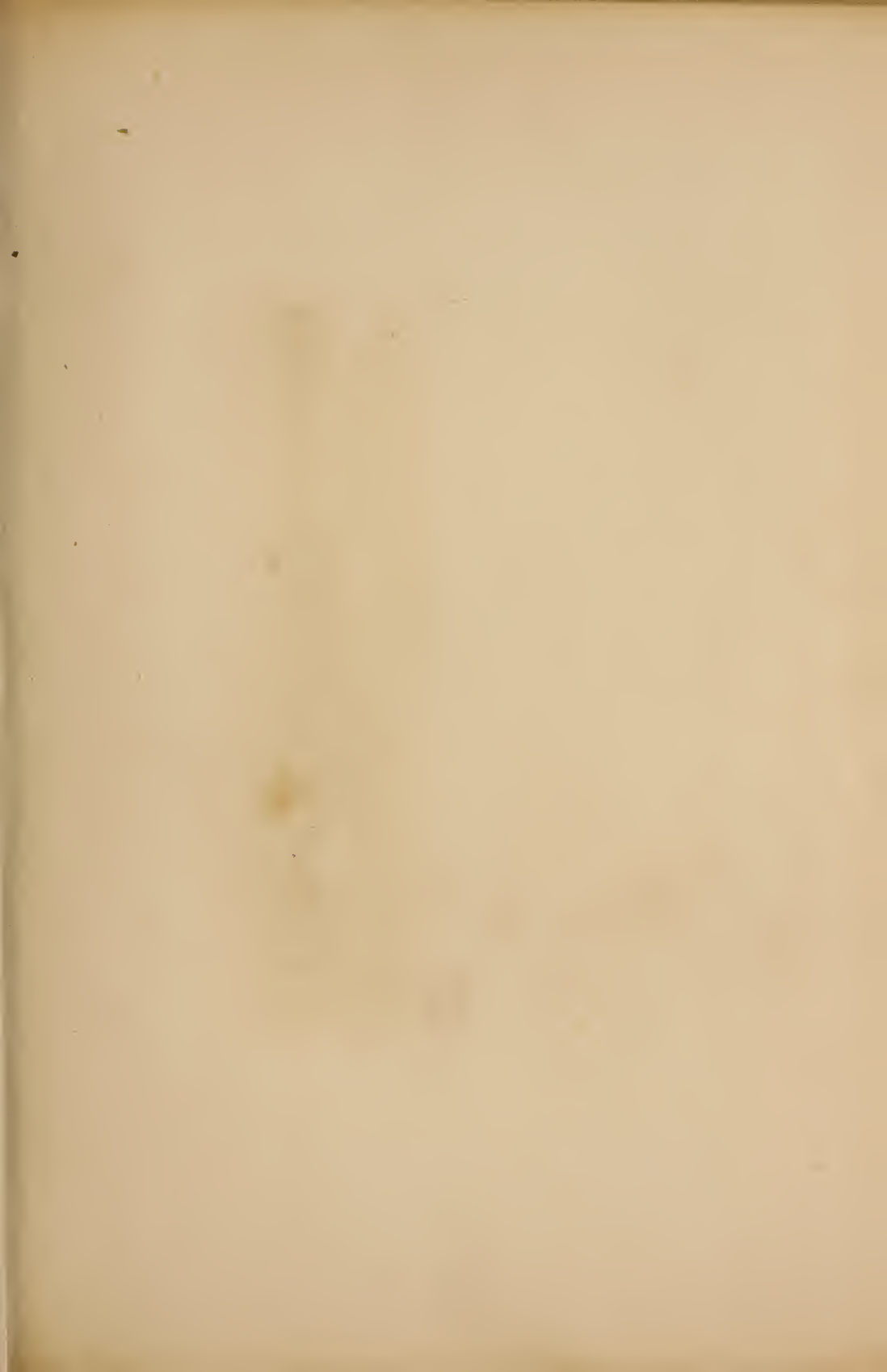
It is perhaps not generally known that William Dunbar, a cotemporary author, in his poem of the Thistle and the Rose, had previously described King James's person under the semblance of a Lion, his heraldic cognizance :

“Lusty of shape, licht of deliverance,  
Reid of color as the ruby glance  
In field of gold, he stude full rampantly,  
With flower de luces circlet pleasantly.”

Beneath the king's shield, in the window, is that of Alexander Earl of Huntley, who had the command of the van of the Scottish army at the battle of Flodden Field. *Azure*, three boar's heads coupéd *or*, for Gordon, his paternal name, surmounted by a coronet of his dignity.

The remaining emblazonment to be described, is the shield of William Earl of Montrose, the firm and steady friend of the unfortunate king, and who was slain in this fatal battle. *Or*, on a chief *sable* three escallops of the field, for Graham, his family name, quartered with *argent*, three roses *gules*, for the Earldom of Montrose.

Armorial subjects were the usual ornaments of the large bay windows, but there are several instances in which full-length figures are represented, as in the series of the Knights of the Garter at Stamford, the Fitz Alans at Arundel, and the Beauchamps at Warwick. The most ancient in the kingdom are probably the genealogical series of the Clares and Despensers at Tewkesbury in Gloucestershire, enshrined under rich canopies of variegated colours.







Engraved by W. G. 1833

Drawn by A. W. Callcott, R. A. for the Provincial Antiquaries of Scotland.

MR. R. A. M. D. R. A. M. S.

MAYNOR

London, Published 1833, by C. H. 86 Fleet Street.

## BRAID HILLS.

“The train has left the hills of Braid.”

*Marmion*, canto v. vol. vii. p. 239.

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THE Hills of Braid are rocky eminences, of considerable height, arising to the south of Edinburgh, and within about a mile and a half of the suburbs. They are divided by a small brook, called the Braid Burn. The prospect from these hills, though not certainly the richest and most romantic in the vicinity of Edinburgh, is possessed of extreme beauty, and excels others in the magnificence with which the Frith of Forth, its islands, and its northern shores, lie displayed as the back-ground of the Scottish metropolis.

The property has, as it is frequently the case when situated near the metropolis, passed through several hands. But a much more remarkable change has been wrought upon its external appearance within these thirty years, than any which could have arisen from a mere change of landlords. Before that period the Hills of Braid and Blackford were in the state of a wild sheep pasture, partly consisting of the softest and most verdant turf, covered with whins and broom, through which the grey faces of the rock shewed themselves at intervals.

## BRAID HILLS.

Through this scene strayed the little rivulet in its narrow glen, into which, when his eye was satiated with the magnificent view from the hill, the stranger might descend, as into a silent and solitary scene, which might have been many miles distant from the abode of man. A natural alcove, or hollow in the rock, was a favourite retreat of the High-school boys, who, when tired with seeking birds'-nests or gathering wild berries, used to huddle themselves together in the cove, as it was called, and recount legends of the hermits who had dwelt there in Popish times, or of the more recent adventures of covenanted martyrs supposed to have sought refuge in this sequestered spot from the sword of persecution. That the little hollow should have been the dwelling of an anchorite is impossible; but there is more foundation for the other stories, since we read that Mr. John Dick, a zealous covenanter, who left a very warm testimony against the corruptions and oppressions of the time, was apprehended when lurking about Braid's Craigs.

This wild scene, the refuge of persecuted fanatics in former days, and the retreat of truant school-boys in later times, now exhibits a wonderful proof of the force of Scottish agriculture: every part of Blackford-hill, excepting the naked crags themselves, being now subjected to the plough, and bearing excellent crops. "An old man," says Sir Walter Scott, "may feel some regret at the change of scene, and the destruction of the sylvan retreat of his childhood, and repeat to himself the verse of Logan :

BRAID HILLS.

“ The cruel plough has razed the green,  
Where, when a child, I play'd ;  
The axe has felled the hawthorn screen,  
The school-boy's summer shade.”

But no serious weight can be given to such remonstrances. It was on this spot that an interesting conversation took place between Dugald Stuart and the poet Burns, which has been detailed in the works edited by Dr. Currie,\* who was greatly struck with the beauty of a scene, an early favourite of the author of *Marmion*, who thus eulogises it in another part of the poem:

“ Blackford ! on whose uncultured breast,  
Among the broom, and thorn, and whin,  
A truant-boy, I sought the nest,  
Or listed as I lay at rest,  
While rose, on breezes thin,  
The murmur of the city crowd,  
And from his steeple jangling loud,  
St. Giles's mingling din.  
Now from the summit to the plain,  
Waves all the hill with yellow grain ;  
Nought do I see unchanged remain,  
Save the rude cliffs and chiming brook.”

\* Vol. i. p. 143.

## TANTALLON.

“ Then rest you on Tantallon hold.”

*Marmion*, canto v. vol. vii. p. 261.

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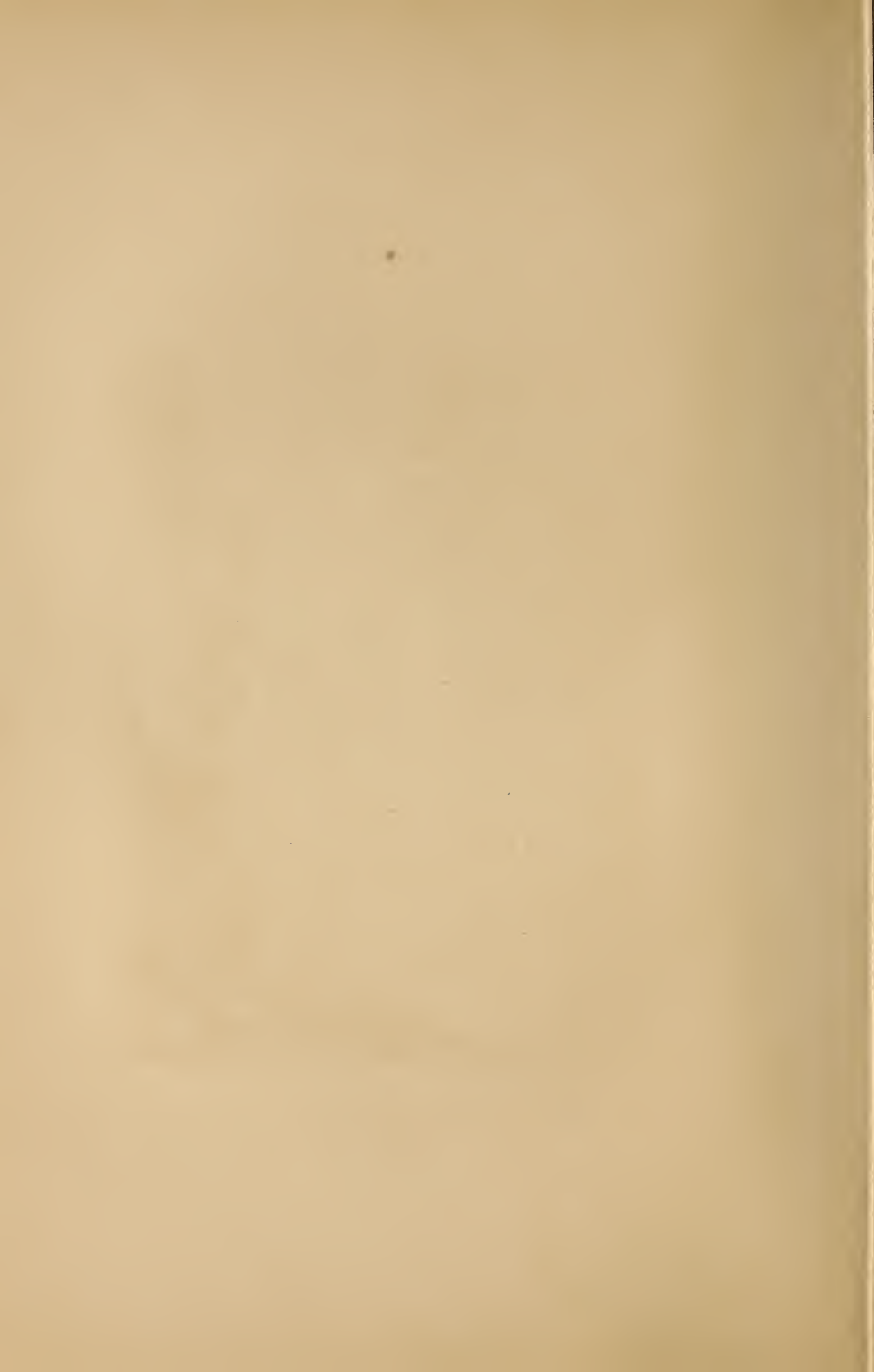
THE ruins of Tantallon, or Temptallon, according to the more ancient orthography, occupy a promontory which projects from the rocky coast of East-Lothian, and hanging over the German Ocean just at the entrance of the Frith of Forth, forms a grand feature in the general picture as a vessel enters the estuary. The castle is situated about two miles from the little town of North Berwick, and commands a view of the wild and romantic rock, called the Bass, which, till the time of the revolution, was also the site of a fortress, strong in its insular situation and the inaccessible cliffs of the islet; long the hereditary castle of the ancient family of Lauder; then a crown fortress, and chiefly used as a state prison.

The ruins of Tantallon, though with little magnificence of architecture, have, from their extent, the strength of their original construction, and their striking situation, overhanging the billows of a wide and often troubled ocean, an imposing effect on the imagination. From the land side they are scarcely visible, until the curious visitor, surmounting a height which conceals them, finds himself close under





Engraved by W. H. Stiles



## TANTALLON.

the external walls. This circumstance, which would render the castle an easy conquest since modern improvements in the art of war, took nothing in ancient times from its supposed impregnability. In form, the fortress is an irregular hexagon, occupying the whole promontory with strong walls and high towers, and turrets designed to flank them; and in the interior is, as usual, a keep, or Gothic citadel, with many other buildings of great size and extent, and vaults beneath them for receiving provisions, and often doubtless, for securing prisoners. The mind, when we enter the dilapidated court of this ancient and frowning ruin, is involuntarily carried back to the era of the mighty house of Douglas, so long the lords of Tantallon, amidst whose numerous fortresses and houses of defence, this was the principal on the eastern Border.

Tantallon, however, was not an early possession of this distinguished family; it is believed to have belonged in more ancient times to the Earls of Fife, the descendants of Macduff. It was forfeited to the crown, in the year 1425, and must have been soon afterwards bestowed by royal grant on the family of Douglas, which was then in the full pitch of its grandeur.

Tantallon, however, amid the general confiscation of the domains of the ancient Earls of Douglas, passed with the castle and lordship itself, from the elder branch; but not from the family.

The strength of this fortress enabled it to withstand several sieges in earlier days; so much so that its strength

#### TANTALLON.

caused it to pass into a proverb, and indeed into a sort of song, of which the words preserved are—

“ Ding down Tantallon,  
Make a brig to the Bass.”

These two lines, recording the two attempts as equally impossible, were sung to the military air which formed the old Scotch reveillee.

Tantallon, like other fortresses of Scotland, was garrisoned by the covenanters against the king in 1639, in despite, it may be presumed, of the inclination of its owner, the Marquis of Douglas.

Finally it was defended against Cromwell, and taken after a short siege, the disadvantage of the rising ground in its front being found fatal to the defenders. About the beginning of the eighteenth century, the Marquis, afterwards Duke of Douglas, sold the estate of North Berwick, with the Castle of Tantallon, to Sir Hugh Dalrymple, President of the Court of Session, who had been one of his guardians. The castle, which till then had continued in a habitable condition, was dismantled entirely, and left to decay; while the lapse of a century in a situation so exposed, as well as the depredations of those who carried off stones from the ruins for rural purposes, have reduced the remains to their present condition.

It is again mentioned in the same poem, in the following beautiful description—

————— “ Close before them shewed  
His towers, Tantallon vast ;

TANTALLON.

Broad, massive, high, and stretching far,  
And held impregnable in war.

On a projecting rock they rose,  
And round three sides the ocean flows,  
The fourth did battled walls enclose,

And double mound and fosse.

By narrow drawbridge, outworks strong,  
Through studded gates, an entrance long,

To the main court they cross.

It was a wide and stately square ;  
Around were lodgings fit and fair,

And towers of various form,  
Which on the court projected far  
And broke its lines quadrangular.  
Here was square keep, there turret high,  
Or pinnacle that sought the sky,  
Whence oft the warder could descry  
The gathering ocean storm."



## THE LADY CLARE.

*Marmion*, canto vi. vol. vii. p. 309.

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“ And, for they were so lonely, Clare  
Would to these battlements repair,  
And muse upon her sorrows there,  
And list the sea-bird’s cry ;  
Or slow, like noontide ghost, would glide  
Along the dark-grey bulwark’s side,  
And ever on the heaving tide  
Look down with weary eye.  
Oft did the cliff, and swelling main,  
Rival the thoughts of Whitby’s fane,—  
A home she ne’er might see again ;  
For she had laid adown,  
So Douglas bade, the hood and veil,  
And frontlet of the cloister pale,  
And Benedictine gown :  
It were unseemly sight, he said,  
A novice out of convent shade.—  
Now her bright locks with sunny glow,  
Again adorned her brow of snow ;  
Her mantle rich, whose borders, round,  
A deep and fretted broidery bound,  
In golden foldings sought the ground ;  
Of holy ornament, alone  
Remained a cross with ruby stone ;  
And often did she look  
On that, which in her hand she bore,  
With velvet bound and broidered o’er,  
Her Breviary book.”



*The Lady Clare*







Drawn by C. P. Robinson.

Engraved by A. W. Chapman.

THE MOUNTAINS.

London, Published 1833, by Clarke, 41, 43, Fleet Street.

1833, 41, 43, Fleet Street.



## BENVENUE.

“ High on the South, huge Benvenue  
Down on the lake in masses threw  
Craggs, knolls, and mounds, confusedly hurl'd,  
The fragments of an earlier world.”

*Lady of the Lake*, canto i. vol. viii. p. 39.

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BENVENUE, signifying the little mountain, so called from its relative size, compared with Ben-Ledi and Ben-Lomond. It is perhaps one of the most picturesque mountains in Great Britain; situated two thousand eight hundred feet above the level of the sea. On the side, besides the immense masses of rock, which appear in this and all other mountains to have been, by some convulsion of nature, torn from the summit, the whole slope is covered, for two-thirds upwards, with alders, birches, and mountain ashes, of ancient growth, and sprinkled over the surface with a grace and beauty unattainable by the hand of art. At the first opening of Loch Katrine especially, and for a considerable way along the lake, the shoulder of Ben-Venue, stretching northward in abrupt masses towards the shore, presents a sloping ridge, elegantly feathered with birches, in a style which the pencil may, in some degree, exhibit, but which verbal description cannot easily represent. Ben-Venue is rendered venerable in the superstition of the Highlanders,

## BENVENUE.

by the celebrated *Coir-nan-Uriskin*, the cave or recess of goblins, situated near the base of the mountain on its northern shoulder, and over-hanging the lake in solemn grandeur. The reputed occupants of this cave, the *Urisks*, were a sort of *lubbarly* supernaturals, who, like the *brownies* of England, could be gained over by kind attention to perform the drudgery of the farm; and it was believed that many families in the Highlands had one of the order attached to it.

After landing on the skirts of Ben-Venue, is this celebrated cave,

“ It was a wild and strange retreat,  
As e'er was trod by outlaw's feet.  
The dell, upon the mountain's crest,  
Yawned like a gash on warrior's breast ;  
Its trench had staid full many a rock,  
Hurled by primæval earthquake shock,  
From Ben-Venue's grey summit wild,  
And here in random ruin piled ;  
They frowned incumbent o'er the spot,  
And formed the rugged Sylvan grot.”

“ To attempt to portray,” says Mr. Graham,\* “ the gloomy grandeur of *Coir-nan-Uriskin*, after this most beautiful and faithfully just picture, would be presumptuous. Let it suffice to say, that it is a deep circular amphitheatre, at least six hundred yards of extent in its upper diameter, gradually narrowing towards the base, hemmed in all round by steep

\* Sketches of Perthshire.

#### BENVENUE.

and towering rocks, and rendered impenetrable to the rays of the sun by a close covert of luxurious trees. On the south and north it is bounded by the precipitous shoulder of Ben-Venue to the height of at least five hundred feet: and it is worth while to remark, that towards the east the work appears at some former period to have tumbled down, strewing the whole course of its fall with immense fragments, which now only serve to give shelter to foxes, wild cats, and badgers. The poet is sufficiently justified in supposing this to have occasioned the demolition of the cave that gave shelter to the Douglas and the fair Ellen.

“ Douglas and his daughter fair  
Sought for a space their safety there.”

## ELLEN DOUGLAS AND FITZ-JAMES.

“She sighed, then smiled, and took the word—

You see the guardian champion’s sword,

As light it trembles in his hand,

As in my grasp a hazel wand.”

*The Lady of the Lake*, canto i. vol. viii. p. 54.

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THE subject of this picture is the introduction of King James V. of Scotland, under his assumed title of James Fitz-James, the knight of Snowdown, to the retreat of the Earl of Douglas on one of the beautiful wooded islands of Loch-Katrine, in Perthshire. This secure asylum, which had been provided for the high-minded earl by the care of Sir Roderic Dhu, a highland chieftain of Clan Alpin, was a kind of sylvan mansion, very rudely constructed of felled trees, moss, and thatch; its only decorations were the trophies of war, and of the chase, which were not ungracefully hung round within this romantic abode.

The noble and animated heroine of Sir Walter Scott’s poem is represented descanting on one of the very large swords, in use at that chivalric period, in which the scene of “the Lady of the Lake” is laid. The *espadon* or two-handed sword, was highly esteemed by all military men at the commencement of the sixteenth century; but soon after the introduction of the rapier, in the reign of Eliza-





Designed by J. H. Brown

Engraved by H. Adlard

*Mr. J. H. Brown - 1843*





beth, this ponderous weapon ceased to be used. The high opinion entertained of this description of sword, which exceeded the usual size, may be learned from several authors on fencing, who wrote at the time. One of these writers, from whom the young men of that day acquired their knowledge of the science, says, "Because its weight and bignes requires great strength, therefore those onlie are allotted to the handling thereof which are mightie and bigge to behould, great and strong in bodie, and of stout and valiant courage."\* He must, indeed, have been one of the tallest and strongest of that noble brood, which commands the admiration of posterity.

The position in which these apparently unwieldy weapons were held is very particularly described in the old Manuals of Exercise, which serve as text books to the antiquary, and the proportion of the espadon is thus given: "The perfect length of your two-handed sword is, the blade to be the length and hilt of your single sword." Being flourished "with great swiftnes" its stroke then toppled down many opponents at a blow; the sword was, it seems, so well poised, by a skilful hand, as even to excite astonishment in the minds of the spectator.

The art of tempering steel, it is well known, was carried to the greatest perfection in the swords that were made by the Ferrara family, and by the artists of Milan at this

\* See "The True Art of Defence," by Giacomo di Grassi, of Modena. Translated by an English Gentleman, and edited by Churchyard the poet, in 1594.

time, and when armour formed the costume of the higher ranks of society, human ingenuity was taxed to the utmost to embellish every piece in the costliest and most elaborate manner.

The simple bar, termed the cross, which formed the guard of the sword, was sometimes highly ornamented, and, as it had been customary with the knights of renown in making a vow, or on other solemn occasions, to kiss the cross of their swords in lieu of a crucifix, the blades near that part were frequently engraved with figures of favourite saints.

A German sword, an unquestionable relic of "the glorious days,"\* and which was made, probably, very soon after the reformation in religion had taken place, has an engraved stanza on its cross-bar, which may be thus translated—

" A new saint, called Ruffian,  
Who ready is for every man."†

Costume in its most comprehensive import, forms one of the most interesting departments of historical study, and includes not merely attire and personal ornament, but whatever constitutes the characteristic of any particular period. The influence which the wars in Italy had on the manners and habits of those engaged in them, caused

\* Now in the magnificent collection of armour at Goodrich Court, in Herefordshire, formed by the taste and experience of Sir Samuel Meyrick.

† " Skelton's Illustrations of Ancient Armour." Plate ciii.

an extensive change in the national character of the rest of civilized Europe. The long vestments, which had for ages been the general attire, gradually became shorter and shorter; other parts of dress underwent various changes, all the patterns for which came from Italy, and the very broad shoes, *à la guimbarde*, superseded the use of the sharp pointed shoes that had been worn for several centuries.

In the reign of James V. a light and graceful style, a decidedly chivalric air of attire, bespoke the prevalence of gallantry and romantic feeling, when the ideal beings of metrical fable furnished the models of actual manners in the Scottish court.

The influence of a constant intercourse with France and Italy manifested itself in various modifications of dress derived from foreigners. The mode of curling the hair in ringlets was introduced by Eleanor of Austria; and while Venice sent its stuffs of gold and silver, Lombardy its jewellery, Genoa its velvets, and Milan its embroidery, Flanders and Germany contributed the singular fashion of pinked and slashed clothes, which originated in the vanity of shewing the extremely fine linen worn beneath them.

Grotesque and extravagant as the fashion certainly was, the costume of that day was decidedly one of the most elegant ever adopted, and more especially that of the ladies, which must be regarded as a pattern of noble simplicity, gracefulness, and taste.

This commanding elegance is, doubtless, to be attributed to the numerous Italian artists of celebrity, who, at the

period of the revival of the fine arts, introduced great improvements into the costume of that time, and imparted a fancy and richness, in comparison with which all modern designs appear insipid, tame, and feeble.\*

The name of Douglas, that of the heroine of the poem here illustrated, is known to be illustrious in the annals of Scotland; the ancestors of this noble family have the highest claim to celebrity, and are recorded as more distinguished by their virtue and merit than by their titles and opulence. The lustre of their actions outshines even the splendour of their birth. A venerable historian prefaces his account of the family with the following couplet, as an incentive to emulation :

“ So many, so good, as of the Douglasses have been  
Of one surname, were ne’er in Scotland scene.”

James Lord Douglas, a knight of distinguished renown, who has acquired from posterity the title of “ The Good,” also laid the foundation of the greatness of the House of Douglas. He was famed for martial enthusiasm, and his abhorrence of infidels engaged him in crusades, in which he was no less than thirteen times victorious over the Saracens ; one of his exploits, which was considered little less glorious than a victory, is commemorated in the heraldic insignia incidental to the name of Douglas, and familiar to every

\* A very interesting article on this subject, translated from the German by W. H. Leeds, appeared in “ The Graphic Illustrator,” a periodical work which merited a better fate than befel it.



one; they are thus blazoned in rude metre in the popular poem of "Chevy Chase," which was written at least as early as the reign of Henry VI.

"The blodye harte, in the Dowglas' arms,  
His standard stode on hye,  
That every man might full well knowe,  
By syde stode starres three."

The ancient arms of the family were *azure*, three stars in chief *argent*: these are still to be seen on several old monuments at Piacenza in Italy. James Lord Douglas, a constant adherent of King Robert Bruce, undertook a journey to Jerusalem with that king's heart, which he caused to be interred in the Holy Sepulchre upon Mount Calvary, in consequence of a solemn vow he had made to the monarch. After this responsible service, the knight changed his armorial bearing, and assumed for his coat of arms, a white field charged with a man's heart in its proper colour, and placed the stars in an azure chief on his shield; but Nisbet the Scottish herald, with some authority tells us that the heart of Bruce in the Douglas's arms was not ensigned with an imperial crown, as now borne, until some ages after the pilgrimage of the good Sir James to the Holy Land.\* Another peculiarity in the arms of this noble family is found in the achievement of James Douglas Earl of Angus in the year 1434, which is represented in a singular manner, surrounded with the impalement, or

\* Nisbet's Heraldry. Vol. i. p. 70.

fence-work of a forest ; it is still borne by the descendants of this race. Amongst the armorial quarterings to which the Douglasses are entitled by marriages with heiresses, are the arms of Galloway and Annandale, and when Dukes of Touraine, they quartered the arms of that Duchy.

The connexion of heraldry with the chivalrous exploits of the heroes of the middle ages, will always ensure for it a portion of that interest which the metrical romances of the same period seldom fail to excite ; others, who do not very readily comprehend its pleasing variety of form and colour, are content to resign its charms, together with the follies of romance, as a pursuit fit only for the delight of a barbarous and unlettered race, amongst whom a strong love of the marvellous prevailed.

Although the shield of the knight was charged with his armorial bearings, by which, together with his crested helmet and his emblazoned caparison, he might be readily known in the heat of battle, his vavasors, the faithful Highlanders, were only furnished with a round target formed of wood, and covered with black leather. Steel targets were sometimes used in the field ; but according to an experienced judge of these matters, “their weight are such, that few men will endure to carie them, if they be of good prooffe, one houre. I persuaue myself the best arming of targetters is to have the corselets of reasonable prooffe, and the targets light, so that the bearers may the better and nimbler assaile, and fight the longer in defending.” Some fencers preferred the shield, as superior in its efficacy to all other

ELLEN AND FITZ-JAMES.

weapons of defence, and it is observed that many soldiers held it resting on the thigh, while others by bending the arm brought it close to the body. One author on the subject says, "This weapon is so greatly esteemed of princes, lords, and gentlemen, that besides the use thereof in their affairs, as well by day as by night, they also keep their houses richly decked and beautified therewith;" thus furnishing an early instance of the display of armour on the walls of rooms.

## BRIG OF BRACKLINN.

“ Wild as Bracklinn’s thundering wave.”

*Lady of the Lake*, canto ii. vol. viii. p. 82.

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IN the glen betwixt Brackland and Achinlaich, there is a bridge on the water of Kelty, consisting of two sticks, covered with a few branches of trees and some turf, which is abundantly romantic and dangerous. The sticks are laid across the chasm with their ends resting on the rocks, which project on opposite sides, about fifty feet high, above a deep pool. On the one hand, the white cascade precipitates itself from a height above the bridge, with a tremendous noise, occasioned by the conflict of the rocks, the narrowness of the passage, and the lofty column of water, whose spray often wets the clothes of the admiring spectator. On the other hand, the winding glen, which deepens as it descends; the gloominess of the hanging rocks, of the shading trees, and black pools, strike with terror and with awe. Yet the people of the adjacent farms, from the mere force of habit, pass and repass with very little concern; although the very act of looking down, when there is a flood in the water, must fill the head of a



Engraved by J. B. Cooke

**BRIG OF BRACCA**

London: Published 1838, by Charles T. F. Fleet Street

*LADY OF THE LAKE*





#### BRIG OF BRACKLINN.

stranger with a swimming giddiness, owing to the altitude of his situation, the deafening roar of the torrent, the gloomy horror of the glen, and the whirling of the pool below, into which the cascade falls, rolling, tossing, thundering down.

Kelty is a name given to rapid waters, in many parts of the world, and in different languages. The name signifies the loss and destruction which these torrents, rising so suddenly, bring on everything opposed to their course. Smooth waters are never called Kelty. There is a Kelty in Strathern, and another in Abyssinia.

## DUMFERMLINE.

“ But merrier were they in Dumfermline grey,  
When all the bells were ringing.”

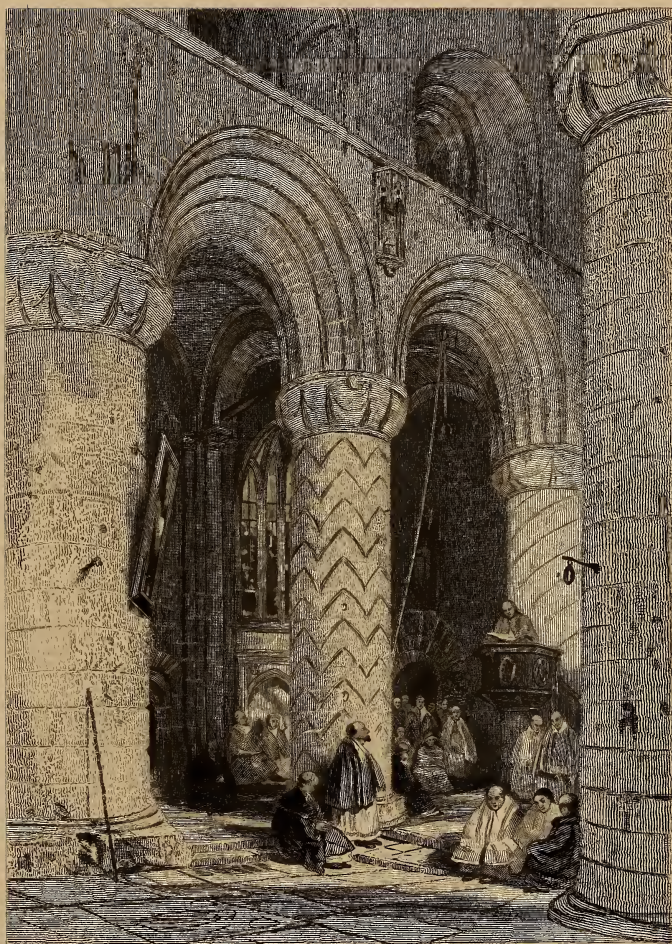
*Lady of the Lake*, canto iv. vol. viii. p. 183.

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THIS is generally considered the most ancient relict of religious magnificence in Scotland, and was founded as a priory by Malcolm Canmore, for monks of the Benedictine order. He left it unfinished ; but it was completed by his son and successor Alexander I., who dedicated it to the Holy Trinity and St. Margaret, the Queen of the original founder Malcolm. The abbey was endowed with very considerable estates. Among other curious grants made to this favoured house, was that of the heads of certain fishes, the tongues excepted, supposed to be a small species of whale caught in a particular district of the Forth near the Abbey church. It was originally a most magnificent structure, but it fell a barbarous sacrifice, during the wars between England and Scotland in the fourteenth century, when it was almost burnt down.

Some idea may be formed of the extent of its domains, since it was found sufficiently capacious to form a residence for King Edward I. of England, who wintered here in the year 1303.

The cells which escaped the damages done by the



Drawn by G. Catermole.

Engraved by W. H. Simmons.

MONASTIC RELIGION.

LONDON: 1858.

London: Published 1858, by Charles Tilt, 11, Ave. Marie.





#### DUMFERMLINE.

English, were destroyed by the reformers in 1560, and the ruins now remaining are very inconsiderable—a window belonging to the Frater Hall still remains, which displays considerable beauty. The church is of great antiquity, undoubtedly forming part of the magnificent structure erected by Malcolm Canmore. It resembles the cathedral of Durham, is very capacious, but is unfortunately left in a state of neglect, too common with similar remains, and a matter of reproach from which England is not entirely free: a better spirit seems, however, reviving; and as we do not venture on erecting structures that can compare with the efforts of our ancestors, let us hope that a general and decided step will be taken to prevent further decay. The church formed a place of sepulture for the ancient royal family of Scotland; in it were interred the remains of the founder, his Queen St. Margaret, and other Scottish monarchs. But the wild fury of Knox and his associates destroyed the principal parts of this stately fabric, and the royal monuments suffered in the desolation.

In the church also is the tomb of Robert Pitcairn, Comendator of Dumfermline, Secretary of State in the beginning of the reign of James VI. in the regency of Lenox. He was of Morton's faction, and was sent to the court of Elizabeth to solicit the delivery of Mary Stuart into the hands of the king's party. He attended James in his imprisonment, after the Raid of Ruthven, and artfully endeavoured to make friends with each side. Notwithstanding the praises bestowed upon him in his epitaph, tradition

#### DUMFERMLINE.

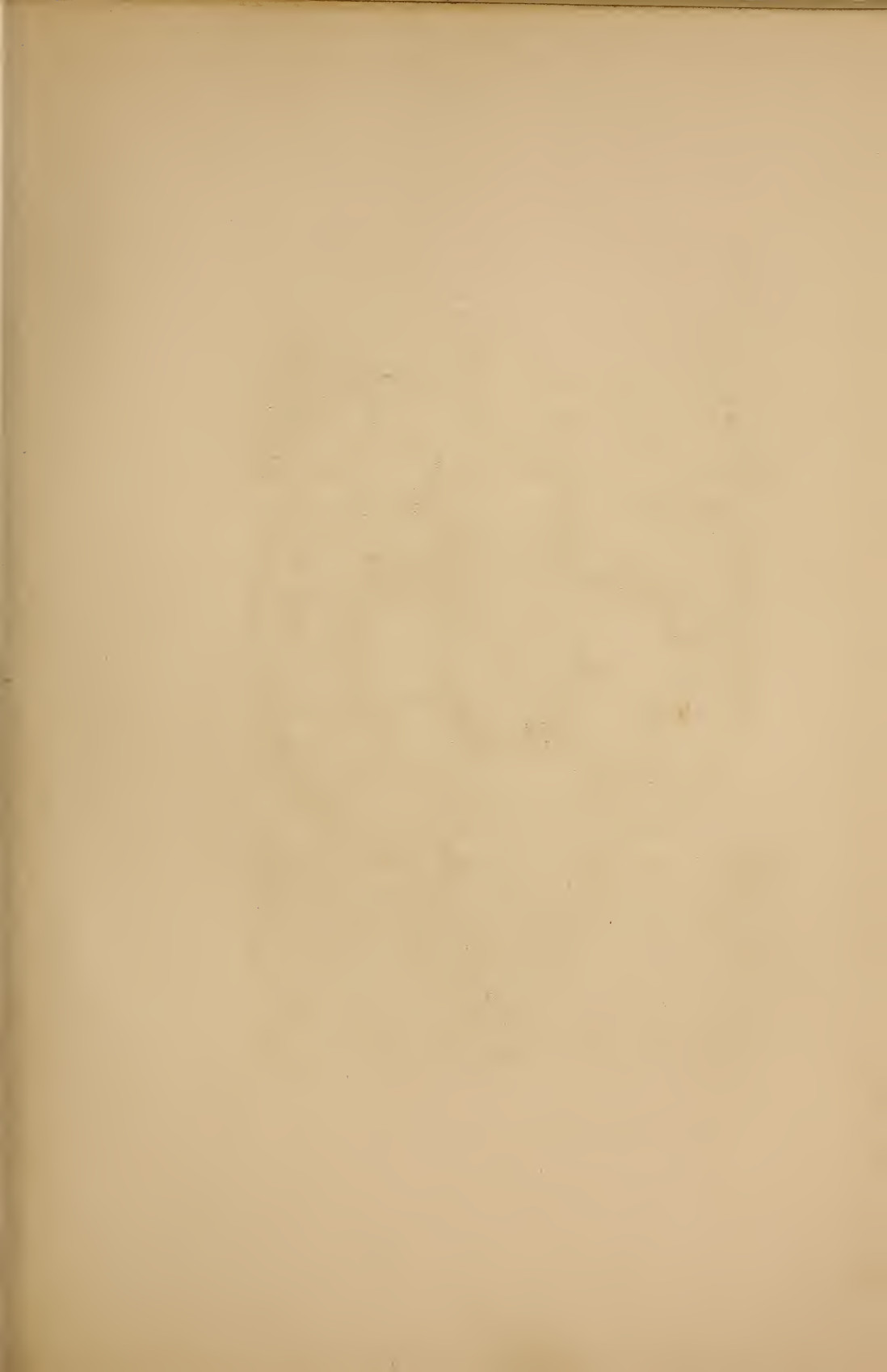
says he did not escape the tongue of detraction ; to which the following inscription, over the door of his house in the May-gate, is said to allude—

“ Sen word is thrall, and Thocht is free,  
Keip veil thy tonge I counsell the :”

he was accused of incontinence.

In the palace of Dumfermline, was born the unfortunate Charles I. The nuptial bed of his mother, Anne of Denmark, which she is reported to have brought with her from Denmark, was about the latter end of the last century in the possession of an innkeeper at Dumfermline. For this piece of royal furniture, Mrs. Walker, the landlady, a zealous Jacobite, entertained a very high veneration. Bishop Pocock of Ireland, happened to be at her house, and having seen the bed, offered her fifty guineas for it; which she refused, telling him that she still retained so great a reverence for the two royal personages whose property it was, and who slept in it when they resided here, and to their posterity, that all the gold and silver was not fit to buy it. Some time before her death, Mrs. Walker made a present of the queen's bed to the Earl of Elgin. It was made of walnut-tree of curious workmanship, and ornamented with several very antique figures neatly carved.

In the library of the Faculty of Advocates, Edinburgh, is a copy of St. Jerome's Bible in MS. beautifully illuminated, said to have been used in the great church at Dumfermline in the reign of David I.





JAMES V

JOHN A. LAMONT SERVING FORMERLY AT STIRLING CASTLE

LONDON, PUBLISHED 1830 BY CHARLES TILT FLEET STREET



## THE KNIGHT OF SNOWDOWN.

“ ’T is under name which veils my power,—  
Nor falsely veils,—for Stirling's tower  
Of yore the name of Snowdown claims.”

*Lady of the Lake*, vol. viii. p. 295.

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NONE of the royal palaces of Scotland appear to have been more favoured by the successive princes of the House of Stuart, than the Castle of Stirling, which crowns the hill so admirably, and commands a view of immense extent, in which mountainous magnificence, beauty of woods and plains, rugged rocks, and winding waters, form a scene almost unequalled for variety. By some of the earlier Scottish writers, Stirling Castle has been called Snowdown; an appellation supposed to have been derived from a romantic legend which connected Stirling with King Arthur, and received countenance from a mound within the adjacent park, known by the name of the Round Table as early as the days of Barbour, the cotemporary of Gower and Chaucer.

Sir David Lindsay, the Lion King, who was the youthful playfellow of King James V., apostrophizes Stirling by the same romantic name :

“ Adieu, fair Snowdown, with thy towers high,  
Thy chapel royal, park, and table round.”



## THE KNIGHT OF SNOWDOWN.

The fondness of the Scottish nobility for architectural splendour was so remarkable that it has been mentioned as a national characteristic, and the feeling seems always to have been hereditary in the line of the monarchs.

King James I., who began his reign in the year 1406, was familiar with the situation of Windsor Castle during his captivity in England, and the resemblance which Stirling is thought to bear to Windsor, is considered to have been the origin of the preference which James bestowed on this very delightful residence. The oldest parts of the building, which rise on the extremity of the ridge, are undoubtedly of this reign; they bear few traces of their original splendour, but are interesting as connected with the character of the feudal ages, and as a picturesque embellishment of the admired scenery. His grandson, King James III., made many considerable additions to the castle, particularly to the hall; but the most attractive feature of the present remains of Stirling Castle, is that part of the palace erected by King James V. about the year 1530, during the prevalence of a taste for magnificent architecture. No other part of the castle, indeed, will bear a comparison with this, for its sumptuous decoration.

One of the principal apartments of this quadrangular building is called the King's Room, or Presence, and is enriched on the exterior with numerous statues in the gorgeous and fanciful costume of the period; one of which is considered to bear a strong resemblance to the monarch himself. These figures are all executed with the masterly

## THE KNIGHT OF SNOWDOWN.

freedom of the Florentine school, and worked with extraordinary care.

It was from one of the panels of the interior of this elegant apartment that the portrait of the King, in the plate, was derived. The ceiling of the room was originally composed of singular specimens of carving in oak, in very large compartments: a careful examination of these panels has induced a belief that the subjects represented were not ideal, but that each head was intended by the artist for the individual portrait of some distinguished personage at the court of James V.

The whole of this enriched ceiling was pulled down at the time the room was converted into an additional barrack for the soldiers of the garrison, and little is now left to indicate its former grandeur. The large panels were almost immediately dispersed amongst a variety of persons, and no drawing having been made of the general design, it is impossible to obtain a correct knowledge of their relative situations.

It would have been very desirable to have known the arrangement of the panels on the ceiling, as that might, in all probability, have thrown a light on the persons intended in the several carvings. Nearly forty of the panels are yet extant; but the disappearance of almost all the painted historical portraits of that age prevents the possibility of discovering, in every case, the personage the carver might have had in view. In some instances this has been accomplished; as in the case of the more prominent persons of the

#### THE KNIGHT OF SNOWDOWN.

Scottish court, whose features are well known, in consequence of the existence of cotemporary pictures by painters of talent.

The carved head whence our print is taken, bears the closest resemblance to the portrait of King James V. in the rare book entitled, *Inscriptiones Historicae Regum Scotorum*, published in 1602, by John Johnston, the king's professor of divinity at the university of St. Andrew's. The features of the monarch are of precisely the same cast, although more regular in the carving than in Johnston's print; the cap and the whole character of the costume are exactly similar. King James, according to the best authorities, was in his person of the middle size, elegant and majestic; and although strong and athletic, of a graceful behaviour. His face was oval, his eyes blue, his nose aquiline, and his hair yellow; his features were handsome, if his gold coins faithfully represent them; these, of the finest workmanship then extant in Europe, have seldom, even since, been excelled. King James V. was the first of the sovereigns of his family that suffered his beard to grow,—his was forked. It has been remarked as a singularity in the state of the arts at this period, that although his money is of so fine an execution, one of his great seals (for he had two) is miserably engraved.

The original carving here represented is in the possession of John Crawford, Esq. of Leith. The portrait is within a garland of oak, the leaves of which are tastefully displayed in a circle. Besides the ancient Order of the

#### THE KNIGHT OF SNOWDOWN.

Thistle peculiar to Scotland, King James V. was graced with the Orders of St. George, the Golden Fleece, and St. Michael. The mottos and other ornaments, introduced as a characteristic frame-work of the portrait, have reference to the poem in the scene with Fitz-James, upon Ellen Douglas' introduction to court :

“ And Snowdown's knight is Scotland's king.”

Another of the heads introduced in the panelling of this highly ornamental ceiling, is said to be a close representation of Mary of Guise, whom King James V. married in 1537, after the death of his first queen, Magdalen; the carving is considered to bear a remarkable resemblance to an original picture of that princess in the gallery of his Grace the Duke of Devonshire. She was no less beautiful than her daughter, the celebrated Mary Queen of Scots. This panel is in the possession of General Graham.

The borders of these portraits, in imitation of vegetable forms, abound in exuberance of fancy and variety of elegant delineation; they will bear comparison with the beautiful arabesques of Italy; and the tasteful workmanship, as well as the spirit of the designs, entitle them to admiration, without taking into view the period at which they were produced.

The art of carving in wood was familiar to the early artists of every country; and in many of the other heads belonging to this ceiling, which were saved from destruction, there is found an elegance of attitude, a delicacy

THE KNIGHT OF SNOWDOWN.

of expression, and an air of high breeding, shewing clearly that it is a mistake to suppose that Scotland in the age of James V. was destitute of perception and feeling for the best and most rare qualities with which the art at any period can be endowed.

Thirty-eight of the series of Scottish portraits have been engraved in a folio volume published at Edinburgh in the year 1817, entitled, "*Lacunar Strebelinensæ*: a collection of Heads, after the carved work which formerly decorated the roof of the King's room in Stirling Castle." In this Book a very particular account of the curious and costly embellishments of this splendid ancient apartment will be found.







Engraved by J. G. H.

# REGISTON.

## EGGLISTON.

“Eggleson's gray ruins.”

*Rokeby*, canto ii. vol. ix. p. 81.

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EGGLISTON, says Whitaker, is distinguished by the beautiful though not magnificent remains of a Præmonstratensian Priory, standing on the brink of a steep and lofty brow, at the juncture of the Tees with Thorgill, extremely resembling a site which would have been chosen for a Roman station. Immediately beneath, that broad and rapid stream rolls over a bed of grey limestone, which, according to Leland, was in his time wrought as a marble quarry, and from which unquestionably most of the ponderous and gigantic tombs yet remaining in the churches of Richmondshire have been extracted.

Of Eggliston Priory the church is almost yet entire. It is a monastic building, adapted to the revenues of the foundation, and therefore, in point of extent and style, not above the third order. It is a regular cross, but without aisles; forty-five paces within from east to west, and thirty in the line of the transept from north to south. Having had no aisles, it has, in consequence, been deprived of the ornament of columns. Another disadvantage, which arises from the declivity of the ground is, that a steep descent

#### EGGLISTON.

takes place to the altar. The whole outline appears to be of the original fabric, and several of the first lancet lights remain; but the wide yawning east window, supported, instead of ramified tracery, by perpendicular mullions, which give an impression of temporary props erected to sustain a falling arch, is a singular deformity. Of this design, so unhappily and tastelessly conceived, I have only seen one other specimen; yet it has not escaped the gothicness of the present day, who, in their neglect of better things, have not failed to copy the east window of Eggliston. It is greatly to be regretted, says the same authority, that from its distance these ruins could not have been comprehended within the park and grounds of Rokeby; but they are capable, at a moderate expense, of being rendered more pleasing as the object of a visit—of being restored to that silence, sequestration, and neatness, which was their original character.

Its name is supposed to have been derived from Aikhelston (the town of the hill covered with oaks), which is the character of the scenery. It is believed to have been founded by Ralph de Multon, in the latter end of the reign of King Henry the Second, or the beginning of that of Richard the First. The Lord Dacres, who married the heiress of the Multons, was patron of this house at the dissolution.

A mutilated statue of an abbot, removed from the abbey, is preserved on Mr. Morritt's grounds.

## GLEN OF THE GRETA.

“ The open vale is soon pass’d o’er,  
Rokeby, though nigh, is seen no more,  
Sinking mid Greta’s thickets deep,  
A wilder and darker course they keep,  
A stern and lone, yet lovely road  
As e’er the foot of minstrel trode.”

*Rokeby*, canto ii. vol. ix. p. 85.

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THE Greta finds a passage between Rokeby and Mortham; the former situated upon the left bank of Greta, the latter on the right bank, about half a mile nearer to its junction with the Tees. The river runs with very great rapidity over a bed of solid rock, broken by many shelving descents, down which the stream dashes with great noise and impetuosity, vindicating its etymology, which has been derived from the Gothic, *gridan*, to clamour. The banks partake of the same wild and romantic character, being chiefly lofty cliffs of limestone rock, whose grey colour contrasts admirably with the various trees and shrubs which find root among their crevices, as well as with the hue of the ivy, which clings around them in profusion, and hangs down from their projections in long sweeping tendrils. At other points, the rocks give place to precipitous banks of earth,



#### GLEN OF THE GRETA.

bearing large trees intermingled with copsewood. In one spot, the dell, which is elsewhere very narrow, widens for a space to leave room for a dark grove of yew trees, intermixed here and there with aged pines of uncommon size. Directly opposite to this sombre thicket, the cliffs on the other side of the Greta are tall, white, and fringed with all kinds of deciduous shrubs. The whole scenery of this spot is so much adapted to the ideas of superstition, that it has acquired the name of Blockhula, from the place where the Swedish witches were supposed to hold their sabbath. The dell, however, has superstitions of its own growth; for it is supposed to be haunted by a female spectre, called the Dobie of Mortham. The cause assigned for her appearance is a lady's having been whilom murdered in the wood; in evidence of which, her blood is shewn upon the stairs of the old tower at Mortham. But whether she was slain by a jealous husband, or by savage banditti, or by an uncle who coveted her estate, or by a rejected lover, are points upon which the traditions of Rokeby do not enable us to decide.

A short walk from the residence of the proprietor of this delightful domain, leads to a modern bridge over the Greta, and to an apartment placed on the brink of the rock, and said to have been painted by the hand of Mason, from which all the outrages of this dreadful torrent may be contemplated in perfect security, though it sometimes washes the foundation of the building above thirty feet perpendicular from the channel. When the writer of these

#### GLEN OF THE GRETA.

notes\* saw it, in tranquillity, a marble bed, over which a clear and lively mountain-stream hurried to the Tees, deep and abrupt crags to right and left, and aged over-hanging woods, as various in their forms as their species, formed the character of the scene. On the whole, it most resembles the stupendous termination of the Croglin in Cumberland; but the channel of the Greta is wider, less contorted, less abrupt, and the rocks not of equal depth to those of Cumberland; but in the solemnity and antiquity of the woods, which darken the Greta, it has greatly the advantage. Immense masses also of limestone, which even in their native beds have much the effect of marble, dignify the whole scene, and afford a much finer colouring than the brickdust hue of the Cumberland rocks.

On the whole, the several features of Rokeby and Mortham, combining the union of the Tees and Greta, with their rocks, and native woods; the venerable but almost disappearing fragments of the old parish church, with the gravestones just peeping above the greensward; the memory of the brave, the pious, the spirited family, whose residence so long animated the scene; the Roman station, partly within the park, and the near prospect of Egglstone Abbey, with which in life and death the Rokebys were so nearly connected, must be allowed to constitute, in the eye of taste or in the exercise of recollection, one of the most enchanting residences in the North of England.

\* Dr. Whitaker.

## MATILDA.

*Rokeby*, vol. ix. p. 170.

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“ Wreathed in its dark-brown rings, her hair  
Half hid Matilda’s forehead fair,  
Half hid, and half revealed to view  
Her full dark eye of hazel hue.  
The rose, with faint and feeble streak,  
So slightly tinged the maiden’s cheek,  
That you had said her hue was pale ;  
But if she faced the summer gale,  
Or spoke, or sung, or quicker moved,  
Or heard the praise of those she loved,—  
Or when if interest was expressed,  
Aught that waked feeling in her breast,  
The mantling blood, in ready play,  
Rivalled the blush of rising day.  
There was a soft and pensive grace,  
A cast of thought upon her face,  
That suited well the forehead high,  
The eye-lash dark, and downcast eye ;  
The mild expression spoke a mind  
In duty firm, composed, resigned.”



Mrs. Carpenter

J. H. 1860

*Handwritten signature or mark*









Drawn by Copsey Fielding.

# BARNARD CASTLE.

Engraved by K. Fisher.

## BARNARD CASTLE.

“ Old Barnard’s towers are purple still,  
To those that gaze from Toller Hill.”  
*Rokeby*, canto v. vol. ix. p. 207.

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“ BARNARD CASTLE,” saith old Leland, “standeth stately upon Tees.” It is founded upon a very high bank, and its ruins impend over the river, including within the area a circuit of six acres and upwards. This once magnificent fortress derives its name from its founder, Barnard Baliol, the ancestor of the short and unfortunate dynasty of that name, which succeeded to the Scottish throne under the patronage of Edward I. and Edward III. Baliol’s tower, afterwards mentioned in the poem, is a round tower of great size, situated at the western extremity of the building. It bears marks of great antiquity, and was remarkable for the curious construction of its vaulted roof, which has been lately greatly injured by the operations of some persons to whom the tower has been leased, for the purpose of making patent shot. The prospect from the top of Baliol’s tower commands a rich and magnificent view of the Tees.

It stands upon an eminence about eighty feet perpendicular above the river, amidst some of the wildest and

## BARNARD CASTLE.

most beautiful landscape scenery in the kingdom. The rapid river, buried within deep rocks and steep wooded banks, almost encircles the ancient town, and dashes through the bridge beneath the walls of the castle; Leland says, "The Castelle of Barnard standeth stately upon Tese; the first area hath no very notable thing in it, but the fair chapelle, where be two cantuaries. In the middle of the body of this chapelle, is a fair marble tumbe, with an image and an inscription about it in French. Ther is another in the south waul of the body of the chapelle, of frestone, with an image of the same; sum say that they were of the Bailiolles. The inner area is very large, and partly moted, and welle furnished with toures of great logging. Ther belong two parks to this castelle; the one is caullid Marwood, and therby is a chase, that bereth also the name of Marwood, and that goeth on Tese Ripe unto Tesedale." It was then in possession of the crown; but in 1635, Sir Henry Vane, cofferer to the king, obtained from Charles I. a grant of free-warren, with the offices of master forester and chief warden of all forests and chases within the demesne of Barnard Castle, for him and his heirs. From him descended Christopher Vane, who was created Lord Barnard in 1699: one of the titles of the present noble owner the Duke of Cleveland. The remains of the castle cover six acres and three quarters of ground. The western side of the court contained the state chambers; over an oriel window, in one of which, is the cognizance of a boar. Adjoining these apartments, on the north-west corner of

## BARNARD CASTLE.

the fortress, is a circular tower, with the stairs channelled in the wall.

In the Flats, the adjoining grounds, is a large reservoir, called the Ever: water was collected, and conveyed there in pipes, to supply the garrison and cattle, inclosed within the walls of the outer areas, in times of public danger. The outer area of the castle is now used as a pasture for sheep, and other parts inclosed by the walls have been converted into orchard ground. Many portions of the ruin are covered with ivy, and present very fine views, particularly from the south bank of the river.

The area on the side of the market-place appears not to have had any communication with the chief strong-holds and bulwarks of the fortress, and is separated from the interior buildings by a deep fosse, which surrounds the rest of the castle. This area is fenced with a high wall along the edge of the rocks behind Brig-gate. The gateway to the Flats, opens from a large area to the ancient road, which communicated with the ford. This area, together with that before described, was anciently used to receive the cattle of the adjacent country, in times of invasion and public danger. The gateway is defended by a demi-bastion, and the broken walls shew appearances of maskings and out-works. At a turn of the wall southward was a tower, which flanked the wall towards the gate, from which, over the fosse, was a drawbridge. This area contains the remains of some edifices, one of which was called Brackenbury's tower. The chief strong-holds stand



#### BARNARD CASTLE.

on more elevated ground than any within the areas described; they were surrounded by a dry ditch, or covered way, with small gateways through the intersecting walls: this ditch is terminated on one hand by a sally-port that commanded the bridge to the west; and on the other by a sally-port to the north; the covered way almost surrounding the inner fortress. The area, in which the chief erections were arranged, is almost circular; the buildings are of different æras. Northward, the walls are of modern and superior architecture, supported by strong buttresses, and defended by a square turret towards the east: to the south, the wall appears very ancient and thick, and has been strengthened by trains, or lines of large oak beams, disposed in tiers in the centre of the wall at equal distances, so as to render it firm against battering engines. The west side of the area contained the principal apartments; the state rooms stood in this quarter: two large painted windows, looking upon the river, seem to be the most modern; together with a bow window, hung on corbles in the upper ceiling: here is the figure of a boar passant, relieved and in good preservation. Adjoining these apartments, is a circular tower of excellent masonry, in ashler work, having a vault, the roof of which is plain, without ribs or central pillar. This vault is thirty feet in diameter; the stairs of the ascent to the upper apartments are channelled in the wall.





HALL, ROKEBY CASTLE.

Engraved by J. H. B. from a drawing by J. H. B.

## HALL AT ROKEBY.

“ Then as he crossed the vaulted porch  
The old grey porter raised his torch,  
And viewed him o’er from foot to head,  
Ere to the hall his steps he led.”

*Rokeby*, canto v. vol. ix. p. 211.

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THE view which the artist has painted in illustration of this passage, is entirely fictitious, although no doubt the eminent poet had the residence of the Rokebys of Mortham in his mind at the time the passage was written.

Mortham is an embattled house, the residence of the Rokebys after their ancient inheritance was sold, till some of the ordinary causes of decay in ancient families, compelled them to alienate this their last stake. Their arms still appear on the exterior, and on a wall within. The pile was probably erected about the reign of Henry VII., a true Border mansion, with all the peculiar features of that era and rank of domestic architecture;—a thorough lobby, kitchens to the left hand, with arched doors out of the lobby to the butteries; a hall on the right hand up to the roof, and a handsome tower beyond the hall. At one end is a bamekyn inclosure, for the nightly protection of the castle from depredators, strongly walled about with stone.

#### HALL AT ROKEBY.

To a field on the south, has been conveyed the immense tombstone, of Greta or Tees marble, mentioned by Leland, and removed within memory, from Eggliston Abbey.

From the Felon Sow,\* it is evident that the Rokebys were resident at Mortham in the reign of Henry VII., and it does not seem probable that they ever returned to Rokeby, as the Robinsons were certainly possessed of it in the earlier part of the following century. The present tower may, with the greatest probability, be ascribed to Ralph Rokeby, who is there mentioned.

\* This singular specimen of early English poetry is printed in Mr. Evans' Collection of Ballads, and another version of it in the Appendix to Rokeby.







DRAWN BY J. M. MACGILL.

ENGRAVED BY W. H. SIMMONS.

Tomb of  
ROKERY.

## THE TOMB OF ROKEBY.

“The civil fury of the time  
Made sport of sacrilegious crime ;  
For dark fanaticism rent  
Altar, and screen, and ornament ;  
And peasant hands the tombs o’erthrew  
Of Bowes, of Rokeby, and Fitzhugh.”  
*Rokeby*, canto vi. vol. ix. p. 290.

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THE general neglect into which the ecclesiastical edifices of the kingdom had fallen after the Reformation, gave rise to the proverb, that “Pater Noster built churches, but Our Father pulls them down;” an observation rendered more striking by the desecration of the Puritans, committed under the authority of parliament, in the reign of Charles the First. A great many of our finest churches, amidst relics of ecclesiastical antiquity, bear evidence of having been denuded by puritanical sacrilege; and Dr. Whitaker, a very learned antiquary, in his “History of Craven,” deplores that “without the aid of the press, posterity, and no very late posterity, will be at a loss to know what parish churches once were.”

The principal ornaments of the ancient church, against which the fury of misplaced zeal was first directed, were its painted glass, its enriched rood-loft and chancel-screen, its

## THE TOMB OF ROKEBY.

shrines and solemn altar, together with the venerable font, and elegant stalls. These objects having been removed, popular indignation was excited against the altar-tombs, and recumbent figures of the Anglo-Norman æra; the rich brasses, contemporary with the Edwards and Henrys; and the kneeling forms of alabaster, coloured to the life, which distinguish the worthies of Elizabeth's reign.

Bruno Ryves, in "The Country's Complaint," &c. has given a most lamentable account of the profanation which the Cathedral of Exeter underwent about this time. "Over the communion-table was written the holy and blessed name of Jesus, this they expunge as superstitious and execrable; on each side of the Commandments the pictures of Moses and Aaron were drawn in full proportion, these they deface." — "They made the church their storehouse where they placed their ammunition and powder, and planted a court of guard to attend it, who used the church with the same reverence as they would an alehouse. They break and deface all the glass windows of the church, which cannot be replaced for many hundred pounds, and left all those ancient monuments, being painted glass, and containing matter of history only, a memorable spectacle of commiseration to all well affected hearts that beheld them. They struck off the heads of the statues on all monuments in the church, especially they deface the bishops' tombs, leaving one without a head, and another without an arm. They pluck down and deface the statue of an ancient queen, the wife of Edward the Confessor, the first founder

## THE TOMB OF ROKEBY.

of the church, mistaking it for that of the Virgin Mary, the mother of God. They brake down the organs, and taking two or three hundred pipes with them, in a most scornful and contemptuous manner, went up and down the street piping with them, and meeting some of the choristers, whose surplices they had stolen before, scoffingly told them, ‘Boys, we have spoiled your trade, you must go and sing hot pudding pies.’ Great, and in many instances, irreparable injury was at this time done to the cathedrals by the fanatical sectarians and iconoclasts, and it was thus that the venerable monuments of the taste, munificence, and piety of our ancestors were mutilated or destroyed.

The Lord and Commons in Parliament ordained, that in all churches and chapels the altar tables of stone should, before the first of November, 1643, be utterly taken away and demolished, and that all rails which had been erected before any altar should be taken away. They also ordered that all tapers, candlesticks, and basins be removed, and all crucifixes, crosses, images, and pictures of any one or more persons of the sanctity, or of the Virgin Mary, and all images or pictures of saints, or superstitious inscriptions, should be taken away and defaced.

The journal of William Dowsing is preserved, and exhibits a curious list of objects destroyed in the county of Suffolk. He was one of the parliamentary visitors, appointed under a warrant from the Earl of Manchester, for demolishing the superstitious ornaments of churches in that county. In St. Margaret’s church, Ipswich, the window-



## THE TOMB OF ROKEBY.

breaking visitors, as they were popularly called, took down the twelve Apostles in stone, and ordered between twenty and thirty pictures to be removed. At the beautiful little church of Ufford, in the same county, the journalists say, "We broke twelve cherubims on the roof of the chancel, and we broke down the organ cases and gave them to the poor. In the church there was on the roof above a hundred little Jesus's and Marias in great capital letters, and a crozier staff to break down in glass, and above twenty stars in the roof. There is a glorious cover over the font, like a Pope's triple crown, with a pelican on the top picking its breast, all gilt over with gold." The cover to the font is still in being; these men, armed as they were with authority, could not persuade themselves to destroy so elegant an ornament, not even its resemblance to the Pope's crown. It is, perhaps, the only object that gives any idea of the former magnificence of the church at Ufford.

At Westminster Abbey, the office of demolishing the monuments of superstition was intrusted to Henry Marten, (afterwards the notorious regicide), who is recorded by Anthony Wood to have broken open the iron chest in which the regalia was deposited, and to have arrayed George Withers, the well known poet and satirist, in the regal habiliments, from feelings of contempt and scorn for royalty.

The ancient screens, by which the several chapels were divided from the body of the larger churches, were sometimes glazed, but always open so as to afford a view of the

## THE TOMB OF ROKEBY.

purest offeratory at the altar within, while the people knelt in the area without. The chancel screen was a more necessary part of the arrangement, being intended for the protection of the congregation from the wind that penetrated the open parts of the building. These were generally constructed of wood, and were richly painted and gilt. The chancel screen of Hexham church exhibited the celebrated "Dance of Death," accompanied by verses describing the different characters.

## ALHAMBRA.

“Grenada caught it in her Moorish hall.”

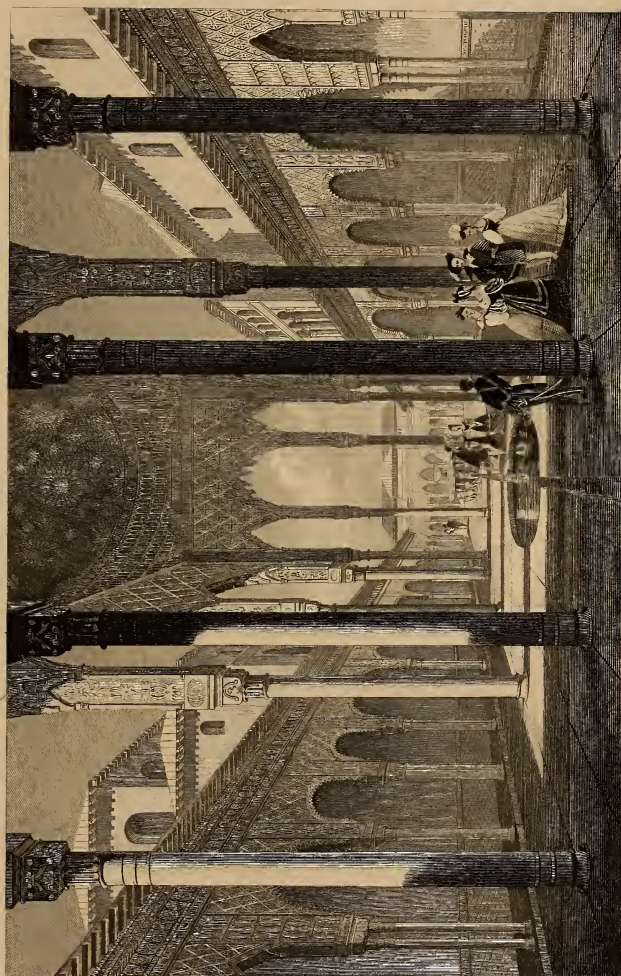
*Vision of Don Roderick*, vol. ix. p. 398.

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THIS celebrated memorial of the taste and splendour of the Moorish dominion in Spain, was commenced by King Emir Alumnemin, and finished by Muley Hassem.

Over the door of the immense hall is an inscription, in Arabic and Spanish, of which the following is a translation :  
“Turn pale, O wickedness ! wheresoever you go, I will follow ! Punishment always speedily follows crime ! Draw near, come without fear, ye deserted orphans ! here ye shall find the fathers you have lost.”

The part of this stupendous monument of Moorish grandeur here represented, is the court and fountain of lions, an oblong square, one hundred feet in length and fifty in breadth, surrounded by a corridor of one hundred and twenty-eight columns, that support the arches, on which rest the upper apartments of this enchanting palace. A beautiful portico, not unlike the portals of some Gothic churches, projects into this court at each extremity ; the stuccoed ceiling of which is executed with equal perfection and elegance. The colonnade is paved with white marble,



Interior of the Alhambra, Granada, Spain.

A. H. DE A. DE A. DE A.





#### ALHAMBRA.

and the slender pillars themselves are of the same material. They are disposed very irregularly, being sometimes single, and other times in pairs, or clusters of three; but the magnificent *coup d'œil* of the whole is particularly pleasing to the eye of the astonished visitor. The columns are about nine feet high, including the base and capital, and eight inches and a half in diameter; the larger crescent arches above them are four feet two inches in width, and the smaller arches are three feet wide. To the height of five feet from the ground, the walls are ornamented with a beautiful yellow and blue Mosaic tiling, with a border containing the often repeated sentence, "There is no conqueror but God," in blue and gold. The capitals of the pillars vary in their designs, each of which is very frequently repeated in the circumference of the court, but not the least attention has been paid to placing them regularly or opposite each other.

The arches are frequently ornamented with a great variety of tastefully designed and exquisitely finished arabesques, in which no trace of animal or vegetable life is to be found, and which are surmounted with the usual inscriptions; and above these arches, an elegantly finished cornice runs round the whole court. In the centre of the court stands the celebrated fountain, whence it derives its name. "Here," says a popular writer, "the hand of time has fallen the lightest, and the traces of Moorish elegance and splendour exist in almost their original brilliancy. Earthquakes have shaken the foundations of the pile, and

## ALHAMBRA.

rent its widest towers; yet see! not one of those slender columns has been displaced, not an arch of that light and fragile colonnade has given way, and all the fairy fret-work of these domes, apparently as unsubstantial as the crystal fabrics of a morning's frost, yet exist after the lapse of centuries, almost as fresh as if from the hands of the Moslem artist. Every thing here appears calculated to inspire kind and happy feelings, for every thing is delicate and beautiful. The very light falls tenderly from above, through the lantern of a dome tinted and wrought as if by fairy hands. The lively swallow dives into the court, and then soaring upwards, darts away twittering over the roofs; the busy bee toils humming among the flower beds, and painted butterflies hover from plant to plant, and flutter up and sport with each other in the sunny air."





Engraved by H. Wilson

Engraved by G. S. S. from a drawing by J. H. Wilson

40 N. 11.

LORD OF THE ISLAND

Engraved by G. S. S. from a drawing by J. H. Wilson

## IONA.

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“ In Iona’s piles,  
Where rest from mortal coil the mighty of the Isles.”  
*Lord of the Isles*, canto i. vol. x. p. 21.

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“ IONA,” says Dr. Johnson, “has long enjoyed, without any very credible attestation, the honour of being reputed the cemetery of the Scottish kings. It is not unlikely that, when the opinion of local sanctity was prevalent, the chieftains of the isles, or perhaps some of the Norwegian or Irish princes, were deposited in this venerable enclosure.” The effect which the visit to this island, had on the great moralist, is expressed in language so beautiful, that no apology can be necessary for introducing it here. “We were now treading that illustrious island, which was once the luminary of the Caledonian regions, whence savage clans and roving barbarians derived the benefits of knowledge, and the blessings of religion. To abstract the mind from all local emotions would be impossible, if it were endeavoured, and would be foolish if it were possible. Whatever withdraws us from the power of our senses, whatever makes the past, the distant, or the future predominate over the present, advances us in the dignity of thinking beings. Far from me, and from my friends, be such frigid philosophy as may conduct us indifferent



## IONA.

and unmoved over any ground which has been dignified by wisdom, bravery, or virtue. That man is little to be envied, whose patriotism would not gain force upon the plain of *Marathon*, or whose piety would not grow warmer among the ruins of *Iona*."

The religious edifices, of which the ruins now only remain, were established by St. Columba, about the year 565, who left Ireland, his native country, with the intention of preaching Christianity to the Picts. He was born of the highest rank in Ireland: during four and thirty years of active benevolence, he continued to send out pastors to inform the ignorant, and to compose the hasty disputes of ragged chieftains. The remains of this excellent man were removed by Kenneth, in the year 849, to Dunkeld, where a church was built, and dedicated to his memory. The ruins are much dilapidated, and the disgraceful state which recent travellers describe them as exhibiting, is a reproach to those whose duty it is to look after the preservation of our national antiquities.

The Cathedral is thirty-eight yards in length, and eight in breadth, and the length of the transept, is twenty-four yards. The east window is a beautiful specimen of Gothic architecture: the pillars are all in different styles; but their capitals are ornamented with Scripture pieces, and the most grotesque figures. The tower is about seventy feet high, divided into three stories. It is lighted, on one side, above by a plain slab, perforated by quatre-foils, and on the other by a catherine-wheel window, with spiral mullions.

## IONA.

It stands on four cylindrical pillars of clumsy Norman design, about ten feet high, and three in diameter. With respect to its claim for the resting-place of the ancient Scottish monarchs, Dr. Macculloch observes, "Every one relates the story of the forty-eight kings of Iona, down to Pennant and Cordiner, and from them down to us, without hesitation or inquiry, as if it were at least possible, if not true. But with all the nonsense that has been written on this subject, there is a mixture of truth; as it is evident, no less from the number of ancient stones, than from the remains of sculpture and inscription, that Iona was a place of great posthumous resort, at least for the chiefs of the Isles, even down to a late period. Some of the stones are finely carved with knots and vegetable ornaments, and with recumbent warriors and other emblems; but the greater number are plain. Yet if personages of such high note as kings, whether Scottish or Irish, or even Norwegian Viceroy, or Sea-kings had been buried here in numbers, we ought to have found something in the nature of testimonial sculpture or inscription; whereas there is nothing. "There is little doubt, however," says Dr. Macculloch, "that Duncan's body was carried to this, the sacred store-house of his predecessors, and guardian of his bones."

Iona, the Island of Waves, is about three miles long, and where widest, only one in breadth. The highest elevation is about five hundred feet, and the surface is divided with rocky hillocks and patches of green pasture, or of moory and boggy soil. At the southern extremity, with the

## IONA.

exception of a low sandy tract near Bloody Bay, it is a mere labyrinth of rocks. It is separated from Mull by a narrow sound; and the western coast is beset by numerous rocks and small islands, among which Soa is the most conspicuous. The Bay of Martyrs is a small creek near the village, and is said to be the place where the corpses brought hither for interment were landed. Port na Currach, the Bay of the Boat, lies on the opposite site of the island. Here, it is said, Columba first landed from Ireland; and a heap of about fifty feet in length, is supposed to be a model and a memorial of his boat. But it is the antiquarian and moral history of Iona which constitutes its greatest interest. It is not very creditable to those who might have done it long since, that Iona, the Star of the Western Ocean, the luminary of roving barbarians, the day-spring to savage Caledonia, should so long have remained an object for wandering tourists to tell of, unhonoured, undescribed by those who owe it a deep debt of civilization, of letters, and of religion. If time can now take nothing more from those written records, to which it cannot add, yet it is making daily, hourly attacks on that, which it is the duty of the pencil and the graver to preserve from perishing before it be too late. Not to enumerate all the advantages which a country derives from the visits of tourists, fifty years ago Mr. Pennant could not see the tombs of Iona without wading through what a Hindoo would have considered peculiarly appropriate. It could not then be said that they were "lying naked to the injuries of stormy weather." The

## IONA.

native is no longer allowed to stable his stirks in chapel and hall. They quote here a proverb of St. Columba, "that where there is a cow there must be a woman, and where there is a woman there must be mischief," which was the sufficient reason why the Saint banished his nuns to a maritime outpost near Mull. Pennant deserves equal credit for having banished the cows; who, in defiance of the Saint's ingenious corollary, had excluded the nuns out of dormitory, chapel and all; converting them into one dirty and boggy "vaccisterium." It is not probable that there is a single fragment remaining of the original building. Judging merely by style, St. Oran's Chapel ought to be the oldest, the Nunnery Chapel the next, and the Cathedral the latest.

## EDITH.

*Lord of the Isles*, canto i. vol. x. p. 25

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“RETIRED her maiden train among,  
Edith of Lorn received the song,  
But tamed the minstrel’s pride had been  
That had her cold demeanour seen ;  
For not upon her cheek awoke  
The glow of pride when Flattery spoke,  
Nor could their tenderest numbers bring  
One sigh responsive to the string.  
As vainly had her maidens vied  
In skill to deck the princely bride.  
Her locks, in dark brown length arrayed,  
Cathleen of Ulne, ’t was thine to braid ;  
Young Eva with meet reverence drew  
On the light foot the silken shoe ;  
While on the ankle’s slender round  
Those strings of pearl fair Bertha wound,  
That, bleach’d Lochryan’s depths within,  
Seemed dusky still on Edith’s skin.  
Yet, empress of this joyful day,  
Edith is sad while all are gay.”





R. H. May del.

*Edith.*

1875. No. 11. 15.







CLARENCE

CLARENCE

CLARENCE



## GLENCOE.

"Such are the scenes, where savage grandeur wakes  
An awful thrill that softens into sighs ;  
Such feelings rouse them by dim Rannock's lakes,  
In dark Glencoe such gloomy raptures rise."

*Lord of the Isles*, canto iv. vol. x. p. 136.

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THIS too memorable scene is situated in the district of Lorn, in Argyleshire. The vale is watered by the Coe, a very rapid river, the Cona of Ossian, which falls into Loch-Leven.

It is celebrated as having been the birth-place of that poet, in whose poems many passages, descriptive of the surrounding scenery, will be found. On the south is the lofty Malmor, and on the north is the celebrated Con Fron, or the Hill of Fingal. The valley is closed by some other grotesque mountains, which are frequently covered with mist, and seem to shut the inhabitants of this spot completely from the world. It would be a happy occurrence, if the strains of this wild and original poet had been the sole memorial that confers celebrity on this beautiful scene; but the barbarous deed perpetrated here in 1691, has rendered it an object to contemplate with mingled emotions: the scenery is beautiful beyond description, but in surveying it, it is impossible to exclude our historical recol-



## GLENCOE.

lections. Mr. Laing, in his History of Scotland, has given a detailed account of the treacherous proceeding. Dr. Macculloch, in his interesting Memoir of the Western Highlands, thus describes this spot:—"In Glencoe every thing is wild, and various, and strange; a busy bustling scene of romance and wonder; terrific—but terrific from its rudeness, and its barrenness, and its spiry rocks, and its black precipices, not from sublimity of forms or extent of space. In its own character it excels all analogous scenes; and yet there is in it that which art and taste do not love: a quaintness of outline; forms unusual in nature, and therefore extravagant; when painted, appearing fanciful and fictitious rather than true. Such it is also when viewed in nature; we rather wonder than admire: and the gloom of its lofty and opposing precipices, the powerful effect of its deep shadows, the impression produced by its altitude, and extent and bulk, are injured by a form of outline which attracts the eye as unnatural, and which forces it to analyse and reason, instead of allowing it to feel.

Thus, though Glencoe presents many scenes of sufficient variety, its pictures are scarcely pleasing, and they are also deficient in grandeur. If the bizarre which it displays in nature is somewhat overcome by its magnitude, that advantage is lost in the representation; and we dwell on what is wrong, unable to balance or overcome it by what is right. Nor even in nature does it display much variety, though its extent is so considerable. The southern mountain outline, which is alone visible, although it undergoes

## GLENCOE.

variations of form as we proceed, is never thoroughly altered. We trace the same shapes from the beginning to the end, and are almost wearied at length by finding that our hopes of promised novelty are disappointed. Thus also it diminishes in interest in proceeding from the eastward; the most perfect view being found near a bridge at the commencement of the descent, and nearly all the scenes that follow being depreciated changes of the same. Hence it is preferable, if we have a choice, to enter it from Bala-hulish, or, what is best, to pass it twice. He who has time, however, must be told that all the beauty of Glencoe will not be found from the road side. The noble ravine which conducts its waters, the deep chasm through which they flow, the perpendicular precipices, the varied rocks, and the scattered trees wildly dispersed among them, offer many scenes of a close character, of great interest and much grandeur. But for these we must labour, as they are not otherwise to be attained. The change of character, in proceeding eastward, is completed as soon as we have surmounted the ascent, and reached the common head of the eastern and western waters.

In the middle of the valley is a small lake, and from it runs the river Cona, celebrated by Ossian. Indeed, no place could be more happily calculated than this for forming the taste and inspiring the genius of such a poet.

## GOATFELLS OF ARRAN.

“O'er chasms he passed, where fractures wide  
Craved wary eye and ample stride.”

*Lord of the Isles*, canto iv. vol. x. p. 182.

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THE interior of the isle of Arran abounds with beautiful Highland scenery. The hills being very rocky and precipitous, afford some cataracts of great height, though of inconsiderable breadth. There is one pass over the river Machrai, renowned for the dilemma of a poor woman, who, being tempted by the narrowness of the ravine to step across, succeeded in making the first movement, but took fright when it became necessary to move the other foot, and remained in a posture equally ludicrous and dangerous, until some chance passenger assisted her to extricate herself. It is said that she remained there some hours.

Goatfield is two thousand eight hundred and forty feet above the level of the sea, and abounds with those beautiful pebbles, known among jewellers as Scotch topazes. There is not a more extensive prospect in Britain than that which Goatfield affords.



THE GREAT ROCK

THE GREAT ROCK











Engraved by J. H. Fisher

From a sketch by J. H. Fisher

THE CASTLE OF THE MOUNTAIN

THE CASTLE OF THE MOUNTAIN

THE CASTLE OF THE MOUNTAIN

## CUMRAY.

“ Cumray’s isles.”

*Lord of the Isles*, canto v. vol. x. p. 190.

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THE islands of Cumbray More and Cumbray Beg, or Great and Little Cumbray, are situated on the coast of Ayrshire, in the Frith of Clyde, near the southern part of the isle of Bute. The Greater Cumbray is distant about two miles from Ayrshire, and three miles from Bute. It is separated from the Little Cumbray upon the south, by a channel three quarters of a mile broad. The length of the island from north-east to south-west is two miles and a half, the breadth from east to west about one mile and a half.

The surface contains about two thousand three hundred acres, one-third of which is or might be cultivated. With a few exceptions the hills rise with a gentle ascent to the centre of the island, where they are elevated nearly four hundred feet above the level of the sea. The soil in general is a gravelly loam, and in some places a mixture of clay. There are a few enclosures; and some plantations have been lately made by the Earl of Glasgow, who is proprietor of the greatest part of the island. Here is a commodious dry harbour, where, in spring tides, there is

#### CUMRAY.

water to the height of eleven feet. There is also a safe anchorage, sheltered by a rocky islet. There is plenty of lime-stone, and an inexhaustible fund of excellent free-stone, of which last there is exported to the value of two hundred pounds per annum. There are two rocks on each side of the island, which have joints and seams like the basaltic rocks of Staffa, but are not so regularly columnar. They have the same chemical properties, and may be estimated as the production of volcanic fusion and eruption.

Little Cumbray is about a mile in length, and half a mile in breadth. The strata of rocks are horizontal, and as they recede from the shore they rise above each other like stairs. There are several caves in the island, an old fortress, and the ruins of a very ancient chapel, said to have been dedicated to St. Vey, who lies interred near it, and which was most probably a dependency of the celebrated monastery of I-Colm-Kill. The island abounds with rabbits. Upon the highest part of the island a light-house was erected in the year 1750; but as, from its elevated situation, the light was liable to be obscured in fogs, another, with a reflector, was lately erected upon a lower station. The whole island belongs to the Earl of Eglintoun, who resided here at the period when Cromwell nearly destroyed the Castle of Ardrossan, and who must have viewed the melancholy havoc of one of the ornaments of a property, from which he derives one of his titles, with deep regret.

## CUMBRAY.

It is said that the Greater Cumbray once possessed a church dedicated to St. Columba, but no traces remain; to all those who visit it, even though not pretending to geology, the huge trap vein which courses the island like a wall, and with a very picturesque effect, will be found the most striking object on the island.

Cambray (Cumbray) is said to be derived from the Gaelic, implying a place of shelter or refuge: distant from the Isle of Bute four miles, and separated from the Little Cumbray by a strait of three-quarters of a mile. With few exceptions the hills rise with a gentle ascent. The prospect from every point of view is delightful, particularly from the south, where the Little Cumbray, and the Point of Pent-cross, with their ancient castles, bound it by sea. The Frith, too, often displays the beautiful scenery of the extensive navigation of the west; while that noble beacon, Ailsa, rises towards the horizon; and to the north, Goatfield in Arran, seems to support the clouds on its brow.

Besides the views of Bute and Arran, and of the Clyde scenery in general which may be obtained here, there is a wild and strange character about the high part of the island itself, which is very pleasing. On the Ayrshire side there is a distinct flat tract, and of an entirely different character, containing some farms, but more remarkable for a castle, consisting of a square tower, in good preservation, perched on the very border of the sea. The exact correspondence of this with that of Pent-



#### CUMBRAY.

cross on the opposite side, gives additional effect to both, as they look like the joint guardians, the Sestos and Abydos of the Strait.

Both these castles have the reputation of having been royal palaces or residences. Whatever kings of Scotland resided in them, must have been very indifferent to accommodation, as they would now be scarcely more than houses for an ordinary farmer.





DRAWN BY J. H. HADON.

ENGRAVED BY W. HADCLIFFE.

# The death of DR ARGENTINE

THE DEATH OF DR ARGENTINE

## THE BIER OF DE ARGENTINE.

“ Bid Ninian’s convent light their shrine,  
For late-wake of De Argentine ;  
O’er better knight on death-bier laid,  
Torch never gleamed, nor mass was said.”

*Lord of the Isles*, canto vi. vol. x. p. 265.

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THE Church of St. Ninian’s, in which the funeral ceremony of Sir Giles de Argentine was performed after the battle of Bannockburn, is now entirely destroyed, with the exception of the ancient tower, which still remains at a little distance from the modern church, about a mile from the stream whence the field of battle was named. Having been used as a powder magazine by the Highland army, the edifice was blown up, either by accident or design, immediately after the battle of Falkirk, in the year 1746, when an attempt had been made to reduce the town of Stirling.

At the period when St. Ninian’s Church was originally founded, a new style of architecture had been recently introduced ; a style which has excited the admiration of all succeeding ages. The semicircular arches and massive columns of the Anglo-Normans were entirely laid aside, and slender shafts, insulated or clustered, supported lancet arches sharply pointed, a prevailing feature in that particular

#### THE BIER OF DE ARGENTINE.

manner of building which has been called Saracenic, and has also been supposed to derive its origin from the holy groves or thickets of the ancient Celtic nations.

Arches when so constructed are found to present an unrivalled perspective, distinguished by the greatest simplicity and elegance, and which never fails to convey the most exalted impressions of grandeur and sublimity.

To the enrichments of architecture in this golden age of the pointed style, were superadded the embellishments of heraldry, and sculptured emblazoned shields were then first admitted amongst the gorgeous ornaments of the choir. The walls also of this part of the church were stained with a thousand beautiful rays, harmoniously blended in the reflection of painted glass, which then filled the mullioned windows and their ramified tracery.

On all festivals of high solemnity, the choir, destined more particularly to the service of religion, was usually lined with richly embroidered tapestry, representing the most captivating subjects, selected from a series of events in the legendary life and miracles of the patron saint. The single figures or groups were raised amidst fanciful designs of interlaced foliage, with gold and silver, on hangings of woollen or silk.

“Motion and life did every part inspire,  
Bold was the work, and proved the master’s fire.”

These subjects were regarded with the most fervent devotion in an age when religious zeal animated every order of



#### THE BIER OF DE ARGENTINE.

persons, and exerted its full influence on the embellishment of ecclesiastical architecture.

Besides the large slabs of marble filled with intagliated brass, disposed in forms of robed priests under canopies, or knights in complete armour, which covered the floor, painted tiles of variegated patterns composed the beautiful and highly ornamental pavement of the altar in all the most distinguished buildings of this early period. These vitrified tiles formed, when connected and arranged, a curious and diversified display of regular designs, exhibiting sometimes scriptural sentences, but not unfrequently the arms of founders and contributors to the convent: in the splendid effect produced, they were evidently intended to vie with the elegant Mosaic productions of Italy, for which Taffi, Gaddi, and Giotto of Florence, were then so celebrated.\*

No event is perhaps recorded by the Scottish historians with a greater degree of national pride than the memorable battle fought on the 24th of June, 1314, between the English and Scots army on the fields of Bannockburn, three miles south of Stirling. The poet dwells with admiration on the heroism displayed in the eventful life of the valiant Bruce, the competitor of Baliol for the crown: many combats were gallantly sustained by the Scots, though unattended with success, before the decisive battle of Bannockburn, which effectually disappointed the hopes of

\* The picture over the great door of St. Peter's, at Rome, called the *Navicula di Giotto*, is said to be a more modern work, copied from a former one of that artist.

#### THE BIER OF DE ARGENTINE.

Edward of Carnarvon. The King of England's army may be described in the words of a contemporary poet, although written upon another occasion, in which that prince was successful. "They were habited not only in coats and surcoats, but were mounted on powerful and costly chargers; and that they might not be taken by surprise they were well and securely armed. There were many rich caparisons embroidered on silks and satins; many a beautiful pennon fixed to a lance, and many a banner displayed. Afar off was heard the neighing of horses; hills and valleys were every where covered with sumpter-horses and wagons with provisions, and sacks of tents and pavilions. As the days were long and fine, they proceeded by easy journeys."\*

King Edward proceeded from the city of Edinburgh, and halted at Falkirk, on the river Carron; in the afternoon of the following day he pitched his tent nearly opposite to the camp of Bruce, who under the royal banner awaited his coming.

By day-break the English army, having the superiority in point of numbers, advanced in divisions to the very brink of the Burn, the centre being led on by the King in person, and the wings, consisting chiefly of cavalry, commanded by the Earls of Gloucester and Hereford. The battle raged with fury, and in the very midst an appearance of reinforcement on the Scottish side is said to have struck a panic into

\* Walter of Exeter, author of an heraldic poem descriptive of the siege of Carlaverock Castle on the Nith, in June, 1300, and at which Edward, then Prince of Wales, was present.

#### THE BIER OF DE ARGENTINE.

the English troops, who fearing their retreat might be cut off, fled in all directions: so great and so general was the slaughter on both sides, that historians are at a loss now to estimate it.

The flower of the English nobility, lay on the field of battle, and many were taken prisoners, whose ransoms enriched the victorious army. King Edward fled to Dunbar, on the coast, and thence went by sea to Berwick upon Tweed.

Sir Giles De Argentine, who in the beginning of the battle had exposed himself with unwary forwardness, perceiving the king in danger, it is said, advised him to retire, but adding that "he himself was not used to flight," returned immediately to the engagement, where he was slain together with numerous other gallant English knights.

A Leonine couplet on his lamented fall at the battle of Bannockburn has been extolled by Lord Hailes, as abounding in sentiment.\*—

"Nobilis Argentem, pugil inclyto dulcis Egidi  
Vix scieram mentem cum te succumbere vidi."†

\* So sure was King Edward of success, that he brought with him in his train, a Carmelite friar, of the name of William Baston, one of the best poets of his age, that he might witness and celebrate the victory. The poet was taken prisoner, and obtained his liberty on condition of composing a poem in honour of the victorious Scots. This poem in Latin, of which the above is an extract, is still extant, and is considered a literary curiosity.

† "Fair flower of Chivalry, brave Argentine,  
'T was as my own death-blow to witness thine."

#### THE BIER OF DE ARGENTINE.

This celebrated flower of chivalry, was the son of Lord Chancellor Argentine, whose family derived their name from Argenton in France, and obtained the manor of Wymondley in Hertfordshire, by a marriage with the heiress of Fitz-Tees. This manor was held of the king by grand serjeantry; its possessor performing the service of presenting the king with the first cup he drank at the coronation feast, receiving the cup of silver ungilt for his fee.

In allusion to his office of chief cupbearer to the king, Sir Giles De Argentine bore three silver cups on his shield. The Lord High Chamberlain at the same chivalric period, adopted the long necked silver bottle, then in use, as his badge of office. Menial services of this nature were closely connected with feudal dignities, and have been held by families of the highest rank and noblest descent.

The armour usually worn in the reign of Edward the Second, was the beautiful interlaced chain-mail, of Asiatic origin, which was used for horses as well as men. Over this was worn the caparison, which had on it the armorial bearings of the rider. Knights so arrayed, are constantly found represented on contemporary seals—

“ With haubergeons and cervelieres,  
Gauntlets, tags, and gorgets.”

It is recorded, that in the battle of Bannockburn, Gilbert Clare, the young Earl of Gloucester, would not have been killed, but he incautiously went into the field without his

## THE BIER OF DE ARGENTINE.

emblazoned surcoat, and was not recognized; or the Scots would gladly have spared his life, had he been known, in the hope of a good ransom. This distinguishing part of the knight's dress was clasped by a military girdle, highly ornamented with silver and precious stones. The sword was suspended at the left hip by a belt, which passed over the right shoulder, and its scabbard was ornamented with several little shields of arms; the dagger depended on the right side, attached to the sword belt by a small strap.

Considerable improvements had recently been made in defensive armour, in comparison with that previously worn; the great advantages of compactness and pliability afforded by the invention of chain-mail, rendered its use, at this period, almost universal. Banners of arms were carried, wherever those to whom they belonged, and their followers were engaged. Penons also, and its diminutive pencille, or penoncille, a long narrow flag, on which the cognizance of the knight was emblazoned, was fixed on the end of a lance, while the great standard set before the king's pavilion, or tent, and not borne in battle, was two yards in length.

“ With all their banners bravely spread,  
And all their armour flashing high ;  
Saint George might waken from the dead,  
To see fair England's standards fly.”

The respect paid to the body of De Argentine, was a tribute to his superior valour; and his bier ornamented with his own caparisons, was placed by the victors before the high altar or shrine of St. Ninian, with all the state belonging to a person of his degree.



## METELILL.

*Harold the Dauntless*, vol. xi. p. 169.

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“AND nought of fraud, or ire, or ill,  
Was known to gentle Metelill ;  
A simple maiden she.  
The spells in dimpled smile that lie,  
And a downcast look, and the darts that fly  
With the side-long glance of a hazel eye,  
Were her arms and witchery.  
So young, so simple was she yet,  
She scarce could childhood's joys forget ;  
And still she loved, in secret set  
Beneath the greenwood tree,  
To plait the rushy coronet,  
And braid with flowers her locks of jet,  
As when in infancy.”



*Witchell.*







AND THE FURNITURE.



## ANCIENT FURNITURE.

“Flagons, and ewers, and standing cups, were all  
Of planish’d gold, or silver nothing clear,  
With throne begilt, and canopy of pall  
And tapestry clothed the walls, with fragments sear,  
Frail as the spider’s mesh did that rich woof appear.”

*Harold the Dauntless*, canto vi. vol. xi. p. 238.

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THE costume of a scene, if the expression may be allowed, is of infinitely more importance than painters, in general, are willing to admit. Almost every historical picture receives its embellishment from the playful invention of the artist, who is much too fearful of incurring the charge of pedantry or of servile imitation.

There is an anecdote related of Rubens, by which it appears that that great painter considered the delineation of the subordinate parts of the greatest consequence to the effect of the picture. Rubens, on being required to take under his instruction a youth of promise, the gentleman who recommended him, in order to induce the painter the more readily to accept him for a pupil, said he was a young man of great talent, and already capable of assisting him in his back grounds. Rubens, smiling at his simplicity, told

## ANCIENT FURNITURE.

his friend that if he was capable of that, the youth stood in no need of his instructions; for the regulation and management of the back ground required the most comprehensive knowledge of the art of painting.

The subject of the annexed engraving is calculated to please from its novelty; although most of the articles of ancient furniture present interesting objects of curiosity, these are rarely or never introduced as subordinate parts, even, of a picture. Furniture of this early period is yet abundant; but with the almost solitary exception of Hardwick Hall in Derbyshire, the magnificent interiors of the Tudor period have never been made the painter's study. A careful attention to such aids would stamp life, character, and expression on the work of the artist, as if Nature herself had done it.\*

In this series of illustrations, the painter's attention has been excited to correctness of detail by the extreme fidelity of the author. Sir Walter Scott was an antiquary as well as a poet, and honoured the Royal Academy by accepting the office of Antiquary to that body. The spirit of minute detail incident to the study of antiquity, after passing through the medium of his elegant mind, came with a freshness over his readers scarcely to be accounted for: it

\* Two or three very splendid compositions for interiors, of this precise period, were painted by Mr. Pugin, as scenes for the interesting ballet of Kenilworth, at the King's Theatre, which was founded upon one of Sir Walter Scott's most popular novels. These scenes were so striking from their fidelity and magnificence, that they will not fail to be remembered.

#### ANCIENT FURNITURE.

was portrayed with a degree of energy that shewed touches of a learned master in the art. Sir Walter Scott's first performances were evidently formed upon the model of the earliest romantic poems exhibited in our language. Chaucer, reflecting the manners of the times in which he wrote; is exceedingly minute in his description of

“The galleries right wele ywrought,  
As for dauncing and otherwise disporte.”

Harrison, the historian of the reign of Elizabeth, merely alludes to the general magnificence then to be found in the larger mansions. “Certes,” he says “in noblemen's houses it is not rare to see abundance of Arras, rich hangings of tapestry, silver vessell, and so much other plate as may furnish sundrie cupbords, to the sum oftymes of a thousand, or two thousand, pounds at the least; whereby the value of this, and their other stuffe, dooth growe to be almost inestimable.” It is well known that both Rafaello and Giulio Romano were engaged in painting cartoons to be wrought into tapestry, and that the princes of Europe were most ambitious of such splendid decoration of their state apartments. The enumeration of the tapestries procured by Francis I. for his palaces would exceed belief, both with respect to quality and value, was it not derived from undoubted authority. To give some idea of the quantity, Felibien says that the story of Psyche by Rafaello consisted of twenty-six pieces, and one hundred and six yards. Some

#### ANCIENT FURNITURE.

singularly rich tapestry was brought into England by Charles Brandon, Duke of Suffolk, to ornament the noble mansion which he had recently built at his manor of Grims-thorp in Lincolnshire. It was so valuable as to form part of the dower of his royal bride, Mary Queen of France, the younger sister of King Henry VIII. This splendid decoration soon excited a similar taste in that sovereign and his favourite, Cardinal Wolsey. The several palaces, according to the inventories now preserved in the British Museum, were furnished with a profusion scarcely credible, both as to the number and the cost of the pieces, on multifarious subjects, wrought with silk and threads of gold and silver. In the fabrication of these gorgeous hangings the most costly materials were used, as from the wardrobe accounts of both the king and the cardinal is sufficiently apparent.\*

The tapestry was loosely hung on projecting frames by tenterhooks against the walls (which were sometimes not even plastered), covering the whole surface from the floor to the ceiling, and was, like most other furniture, removable from one residence of its owner to another. A servant of the house, appointed for the purpose, and called "the upholder," superintended these matters. There are yet in the king's household six yeomen hangers, whose duty is to attend the king in all his progresses or removals, with the hangings, tents, &c.

\* See also very ample accounts in Dallaway's Discourses on Architecture; a work abounding with information on the subject.

## ANCIENT FURNITURE.

The splendid hangings at St. James's Palace, described by the Sieur de la Serre, in his account of the visit of Mary de Medicis to Queen Henrietta Maria, were from the looms at Mortlake, established in the reign of James I. by Sir Francis Crane; some few specimens are yet remaining in the palace, but the best were purchased, with others belonging to Hampton Court and Whitehall, by Oliver Cromwell, at the sale of King Charles's effects. One set of hangings, relating to the story of Abraham, was valued in the inventory at eight thousand two hundred and sixty pounds; and another, in two parts, representing the history of Julius Cæsar, was appraised at five thousand and nineteen pounds.

Cabinets of massive proportions, carved in oak, ebony, walnut, and other woods inlaid, were conspicuous objects in these apartments. The ceilings were groined with painted ribs; and superbly wrought mouldings and ornaments, heightened by gilding, appeared on the richly carved frieze; while the glowing tints of stained glass, admitted through lofty mullioned windows, gave full effect to these splendid chambers.\*

\* The large bay or oriel window was a favourite resort of the ladies. Bianca, in Middleton's play of "Woman beware of Women," says,

"Methinks this house stands nothing to my mind,  
I 'd have some pleasant lodging i' th' High-street, sir;  
Or if 't were near the court, sir, that were much better;  
'T is a sweet recreation for a gentlewoman  
To stand in a bay window, and see gallants."



#### ANCIENT FURNITURE.

In King Henry the Eighth's temporary banqueting room at Greenwich, "the candlestykes were of antyke worke, which bare little torchetts of white waxe; these candlestykes were polished lyke ambre." They are also mentioned as being of gold, silver, and silver gilt, the forms various and fanciful. At Wolsey's celebrated feast were two great candlesticks of silver gilt, most curiously wrought, the workmanship whereof, with the silver, cost three hundred marks, and lights of wax burning upon the same. To give more light, plates were hung on the walls, of silver gilt, with lights burning in them; and on this occasion, every chamber was furnished with a silver candlestick or two, with both white and yellow lights of their sizes of wax.

Amongst the numerous, costly, and magnificent articles for the table, wrought in silver, gold, and other precious materials, were chargers, dishes, bowls, &c., cups of gold, of gold and sapphire, of beryl, garnished with gold, gold enamelled with images; and others enamelled with arms, of silver gilt, silver parcel gilt, silver enamelled, gold set with rubies and other jewels frequently occur; nor were they less various in their fashions and workmanship. China dishes may be added to those of silver and pewter. Venice banqueting dishes are frequently mentioned, and described as being of fine painted earth, brought hither from Venice, but of oriental manufacture. In the reign of Elizabeth, several Spanish carracks were taken, partly laden with Chinaware of porcelain.

Coffers and chests were the general repositories for

## ANCIENT FURNITURE.

articles of every kind, writings and apparel were kept within them. Many of these chests were beautifully ornamented with carving and other sumptuous enrichments. Cypress wood was selected for its rare properties of neither rotting nor becoming worm-eaten. The ivory coffers were small, and either carved or engraved in devices, with silver or gilt locks and ornaments, and were used for keeping jewels and other valuables. Small coffers of silver are also mentioned, and robe chests of scented wood. Pictures in considerable number adorned the houses of the nobility, and those of value had curtains drawn before them. Shakspeare in many instances notices the practice and its usefulness. Holbien, who was one of the king's painters, had a salary of thirty pounds a year.

In the time of Henry VIII., John Winchcombe was the greatest clothier in England, and is better known from the place of his residence as Jack of Newbury. It is said that the king, together with his queen, Katherine of Arragon, and many of the nobility were splendidly entertained at his house, in the early part of his reign. It appears\* that "In a faire large parlour, which was wainscotted round about, Jacke of Newberry had fiteene faire pictures hanging, which were covered with curtains of greene silke, frienged with gold, which he would often shew to his friends." The most valuable pictures are still so preserved in the galleries of our time.†

\* Delaney's "Pleasant History of Jacke of Newberry."

† Hunt's Tudor Architecture, *vide* pages 107, 118, 136, and 148.

#### ANCIENT FURNITURE.

Needlework seems to have been the great occupation of the ladies. Queen Elizabeth was eminent both for her skill and industry as a needlewoman. The various kinds of needlework practised by our indefatigable grandmothers, says Mr. Douce, if enumerated would astonish even the most industrious of our modern ladies. Many curious books of patterns for all sorts of needlework were published, some of which, adds that gentleman, are worth pointing out to the curious. Amongst others he mentions, "The Needle's Excellency, a newe booke wherein are divers admirable workes wrought with the needle newly invented, and cut in copper, for the pleasure and profit of the Industrious."

Before the art of carpet weaving was known in this country, it was the fashion for ladies to work carpets with the needle. George Lord Darcy, in the year 1548, bequeathed to his daughter, Agnes Fairfax, his "best wrought silk carpet, bordered with crimson velvet, which she made." Narrow carpets of tapestry, or woollen cloths were partially applied to the floors of rooms of ceremony or state.

In most apartments the seats are described as "Flemish chairs," "scrolled chairs," and "turned chairs," wrought in ebony, walnut, cherry-tree, &c., with high backs, either stuffed in one long upright panel, or filled with wicker-work; the seats also stuffed and covered with costly kinds of materials, as various as their shapes. To these may be added low armed chairs, tastefully turned, and carved in ebony, enriched with ivory knobs and inlayings, chiefly of

#### ANCIENT FURNITURE.

Italian or Flemish manufacture. But the ordinary and by far the most numerous kind of seats were stools, of great variety of form and fashion. The very handsome ebony chairs from Esher Palace, and which formerly belonged to Cardinal Wolsey, were amongst the curious furniture collected by Mr. Beckford at Fonthill Abbey. Others of the same interesting period are constantly preserved as articles of virtu.

## WATERLOO.

“Then Wellington! thy piercing eye,  
This crisis caught of destiny.”

*Field of Waterloo*, vol. xi. p. 274.

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THE account of this celebrated movement is thus detailed by one of the heroes of this memorable day. “The Duke now ordered the whole line to move forward: nothing could be more beautiful. The sun, which had hitherto been veiled, at this instant shed upon us his departing rays, as if to smile upon the efforts we were making, and bless them with success. As we proceeded in line down the slope, the regiments on the high ground on our flanks were formed into hollow squares, in which manner they accompanied us, in order to protect us from cavalry. The blow was now struck; the victory was complete; and the enemy fled in every direction.”

No persuasion or authority could prevail upon the French troops to stand the shock of the bayonet. The imperial guards, in particular, hardly stood till the British were within thirty yards of them, although a French writer has put into their mouths the magnanimous sentiment, “The guards never yield—they die.”





WATERLOO



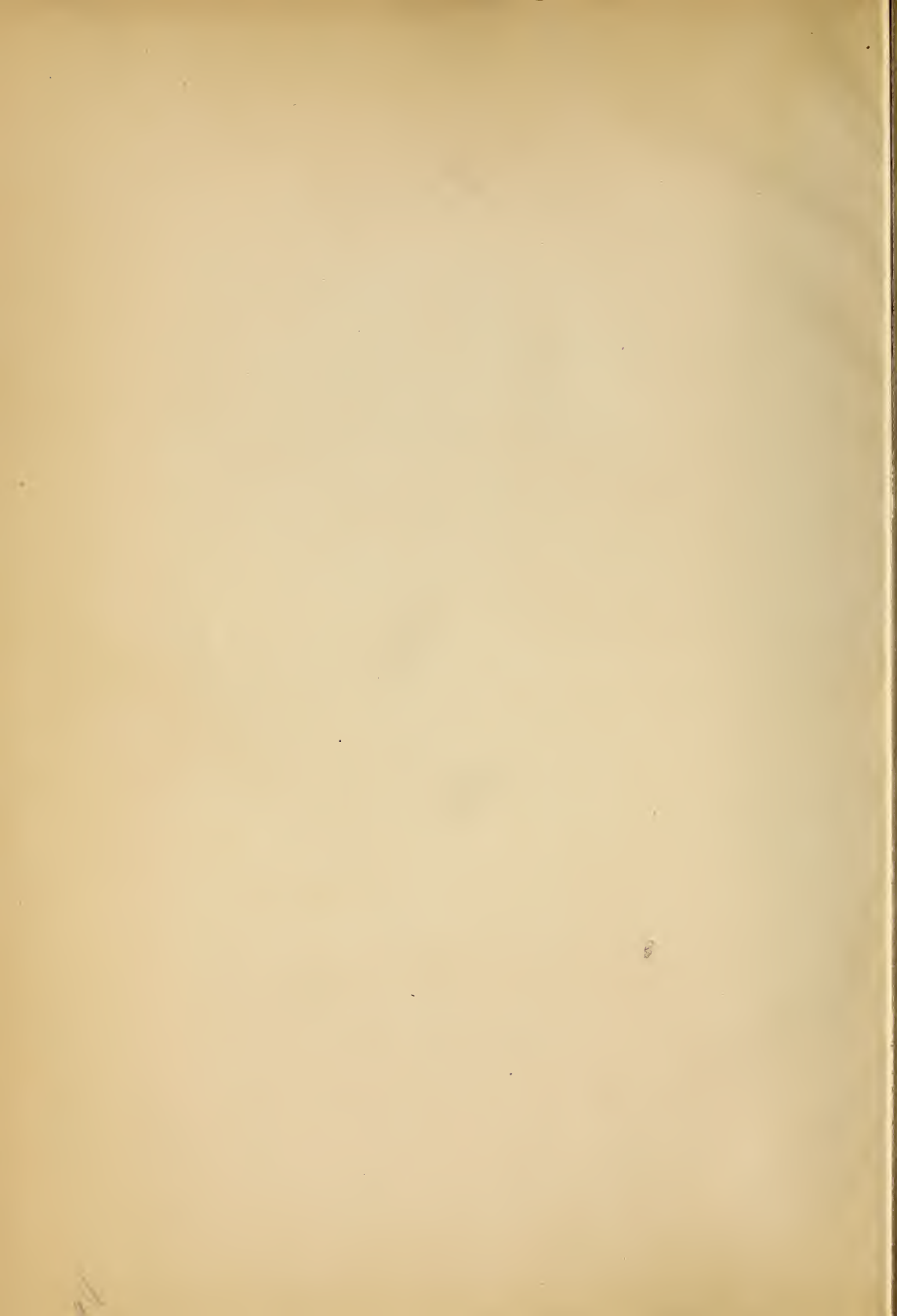
## WATERLOO.

The artist, it will be generally allowed, has most happily portrayed the moment alluded to in this tremendous conflict.

“ Millions of tongues record thee, and anew  
Their childrens' lips shall echo them, and say—  
Here, where the sword united nations drew,  
Our countrymen were warring on that day !  
And this is much, and all which will not pass away.”

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